

SKRATCH

issue 65
the violence issue

SELAMATKAN

I love the gun

july 2001

phobia, pennywise, face to face
n2o, rx bandits, lawrence arms
the impossibles, stopp'n meat eaters
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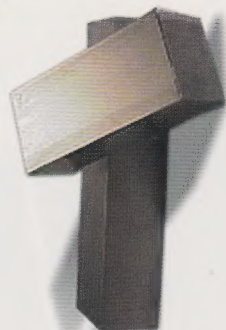
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four letter words * the dingees * inopposition



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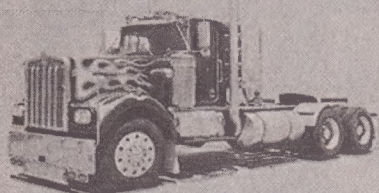
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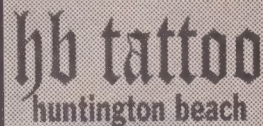
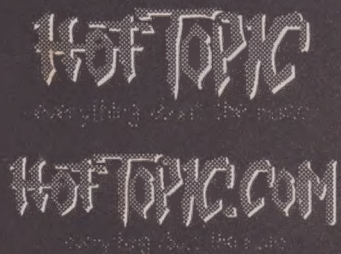
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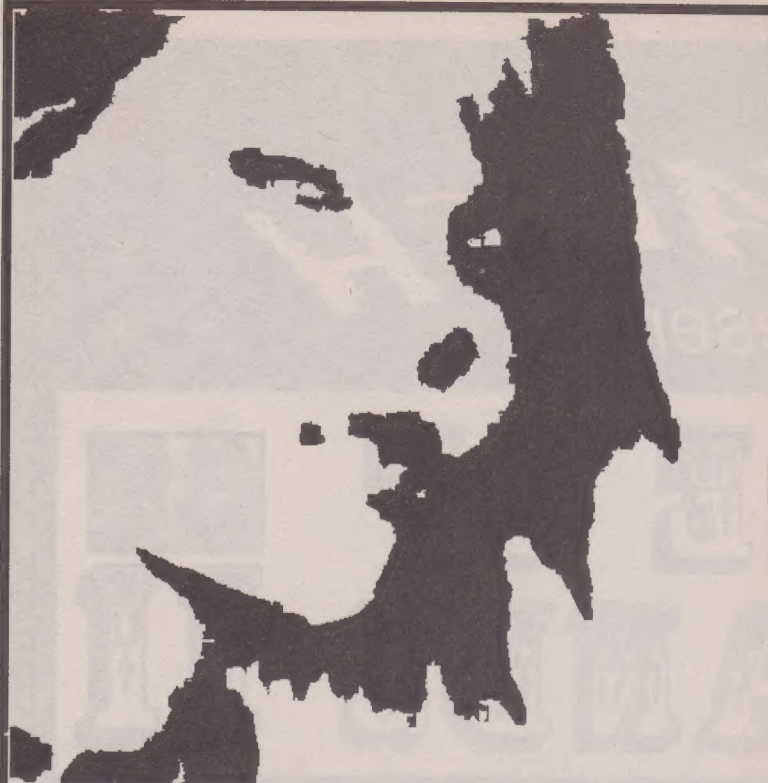
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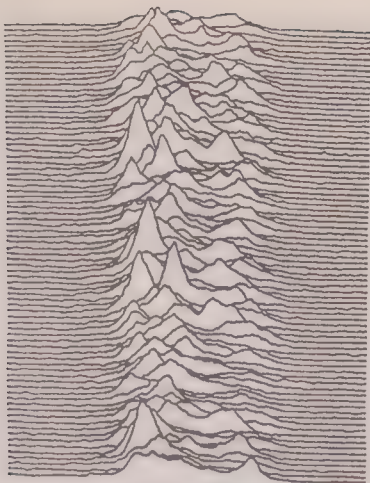
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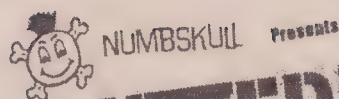
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We attempted to cover every subtopic of violence and came close. I hope you find
 it an interesting read. If you have not noticed, Skatch is not always light in its tone.

Happy Reading!

-Scott, Skatch
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GUTTERMOUTH GUTTERMOUTH GUTTERMOUTH



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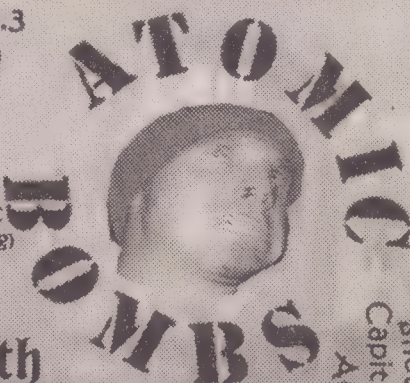
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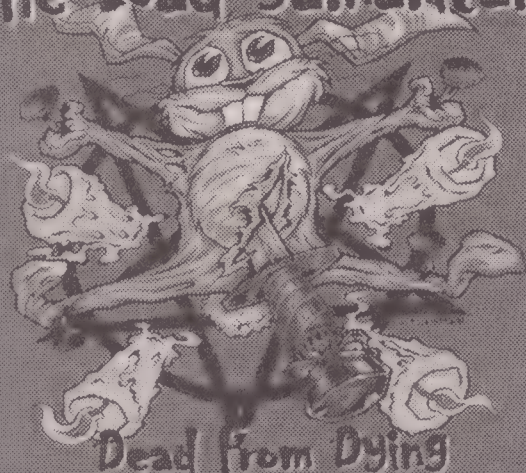
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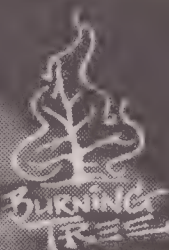
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I guess you ring the wong numbah?

The Prank Caller (what, you got a better name?) from Skratz is a skilled professional with telecommunication skills which far surpass your everyday cordless number pushing yappin yahoo. There are no playing games here, son. This is the real deal. Keeping the Victim (as we like to call it) on the line-- is no problem for this calling Calypso. If you have any prior hang-ups about what you're about to read, you're ringing the wong numbah. Got it, handset Harry? Now bow down you amateurs...The Prank Caller speaks.

Don't Put Me

Skratz: Hi, I'm calling about the room for rent.
Victim: Hi.
Skratz: Is it still available?
Victim: Yes.
Skratz: Great, great.
Victim: How old are you, buddy?
Skratz: I'm 29.
Victim: That'll work.
Skratz: How old are you?
Victim: I'm 46. (chuckles)
Skratz: 46? That's alright. I can always use an extra dad. (laughs hard)
Victim: I'm young lookin'. Don't put me there yet.
Skratz: I look about 60. I'm just kiddin'. So, you're by the five freeway?
Victim: Yes.
Skratz: Nice, nice. I use that freeway a lot.
Victim: Yeah, I'm right next to it.
Skratz: Good shoppin' over there?
Victim: Yeah, great shoppin'.
Skratz: Ok, good, good. I just wanna...first of all, I'm gay so hopefully that's cool.
Victim: Are you bringin' boys home?
Skratz: No, well, no, I mean...is that a problem?
Victim: Well, can you do that outside the house?
Skratz: Well, yeah, I can work with that. Are girls ok?
Victim: What?
Skratz: Are girls ok? My girlfriends...
Victim: I'm kinda lookin' to rent a room. Ya know, rent a room and you can have full house privileges. I'm looking for someone that's on the move & has a lot goin'.
Skratz: Yeah, I do my own business.
Victim: If that's what your focus is...
Skratz: No, that's not what my focus is. I am very quiet. I'm very calm & collected. I don't smoke.
Victim: Are you busy? Are you out a lot?
Skratz: Yeah, I'll be out of your hair. I actually have two businesses now, steam cleaning...
Victim: Carpet cleaning?
Skratz: Yeah, that's like 9-7.
Victim: Do you have a truck?
Skratz: I see the filthiest carpets too. Do I have a truck? Yeah, I usually keep that over at my friend, Bob's house. He's a co-worker. I usually just keep that over there.
Victim: Ok.
Skratz: I have a motorcycle that I drive primarily. It's not very loud though.
Victim: Yeah, they're all loud, buddy. I don't need it. It's too

much for me. Y a know, vruum vruum, in & out of here.

Skratz: Well, I won't ride the motorcycle in the house. It'll be outside.

Victim: I'm gonna pass bud. OK?

Skratz: Ok.

Suite or Sweet

Victim: Hello.

Skratz: Hi, I'm calling about the suite for rent.

Victim: I'm sorry it's already been taken.

Skratz: Aww, son of a bit.. When did you rent it out?

Victim: About 2 1/2 weeks ago.

Skratz: I could make you a better offer. I could pay you top dollar. I just moved here. I really need a place.

Victim: Sorry, it's already taken.

Skratz: Could you put me on the waiting list? I mean, it's really hard to find a place right now. I'm living out of a sleeping bag and eating jelly beans. Is there a waiting list?

Victim: No, it's a long term rental.

Skratz: How long? What's long? I can beat it.

Victim: I doubt it.

Skratz: Three years.

Victim: No, sorry. It's already taken, dear.

Skratz: Do you haww any places you recommend? I'm dyin' here. The jelly beans just ain't workin' anymore.

Victim: No, I don't know of any others.

Skratz: Ooh, alright. Well good luck to you.

Victim: Ok, bye.

Skratz: Bye.

Who's the Victim?

(After speaking with a 23 year-old female about odd things, things turn for the worse)

Skratz: Oh, ok, like a credit union?

Victim: No, credit union is fuckin', like for people with...credit unions (laughs).

Skratz: Oh, ok.

Victim: Merchants for business.

Skratz: So, you like dildos?

Victim: I LOVE dildos.

Skratz: What do you do with them?

Victim: (in a sexy, raspy voice) I stick them in my cunt & ass & down my throat.

Skratz: All at once? In that order? It's not that exciting when you talk like that. Sorta grosses me out.

Victim: Does it?

Skratz: It's so violent.

Victim: Oh.

Skratz: Everything's hard & quick & tough...?

Victim: No, I'll fuckin' tie your ass up and fuck you...

Skratz: Really? You'll tie my ass up?

Victim: Hell yeah!!

Skratz: What would you do?

Victim: What would I do? You wanna hear that huh?

Skratz: Yeah.

Victim: How many of your friends are on the phone?

Skratz: Just me & a tape recorder.

Victim: Just you & a tape recorder, huh?

Skratz: Yeah, cuz I gotta print this in a magazine.

Victim: Oh! that's right, I forgot.

Skratz: Yeah, US News.

Victim: Sheeit.

Skratz: (laughs) So, what would you do?

Victim: (in a low sultry voice) First I'd fuckin' push your ass against the wall. I'd fuckin' grab your fuckin' wrist and...wrap them up in my fuckin'...and pull off your fuckin' boxer chonies & then tie up your feet and tell you to...GO TO HELL...You dumb ass prank caller!!

Skratz: That's cool.

Victim: (laughs)....(hangs up the phone)

Californiarentification

Skratz: Hi, I'm calling to see if the room is still available.

Victim: Sorry, it's taken.

Skratz: I'm actually calling from Roomations.com. We're doing a survey of new renters. Can I ask you a few questions?

Victim: Sure.

Skratz: How old are you?

Victim: I'm 43.

Skratz: 43. Ok, and what were you looking for in your roommate?

Victim: Someone to pay the rent every month.

Skratz: That makes sense. Yeah, that's an average answer. What kind of things did you look for as far as in questioning you prospect?

Victim: I look for someone I can get along with.

Skratz: Ok. Any other particular questions?

Victim: Umm, no, not really. Just someone I know I can get along with & who pays the rent.

Skratz: Do you feel that's enough, to make a good roommate?

Victim: Yeah

Skratz: Did you ask about drug use?

(to be continued)

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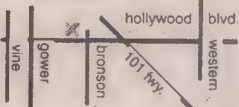
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Whippersnapper and Lobster Records

This comes from Carlo: A couple of weeks ago I got an email from Steve Lobster of Lobster Records. In the first email I asked him if he had any info about the Whippersnapper tour and in his reply email... Whippersnapper asked Lobster for a record contract which Lobster could not afford so we are in a state of being frozen in regards to them. They don't post on their site and they don't write to us, so I can not tell what is happening... This is just a rumor...

Buck Wild Are Back Again!

Buck Wild, featuring Shawn Dewey the original guitarist of Lagwagon, have re-united from a long break. According to Lobster Records the band is together playing and practicing again. The label hopes to release the 3rd album from the band in 2002.

Avail Are Writing New Songs!

Fatfreakerid got an update from Tim of Avail this week. They are pretty much through with touring on the album One Wrench except for their show on the 27th of July at Krazyfest in Louisville, KY. They have a back log of unfinished songs and they are going to get back into writing mode. Expect a new album from them sometime next year (www.fatfreakerid.com).

Kill Your Idols Website And Tour News!

Kill Your Idols have recently redesigned their website, at www.kill-youridols.net. Kill Your Idols will be on the road for the rest of the summer. They will be on a 3 week tour with American Nightmare, followed by a full US Tour w/ Good Riddance and Death By Stereo. Their new CD, "Funeral For a Feeling" hits stores on July 17 (punkhardcore.com).

The (International) Noise Conspiracy With New Album!

The (International) Noise Conspiracy post an album update; go to <http://www.digitalfarmers.com/conspiracy/english/news.html>! (epitaph.com).

Curt Up and Die!

Curt Up And Die's new limited seven inch called "1998" is available now through Status Records (even though they're now on Revelation Records) and the band on tour. This 7" will ship to all stores / distributors in mid August. You can order this 7" right now from Status, and receive it within 4-5 days. For Curt Up and Die tour dates and more info on the new record, check out <http://www.statustore.com>

Osker Update!

Epitaph just posted a brand new mp3 for the Osker song I (The Body). Now there are two full-length mp3s for these guys at <http://www.epitaph.com/bands/index.html?id=86604>. Osker also appears in the new movie Crazy Beautiful. They are performing the song I (Right off) of their first album Treatment 5, so keep an eye out for that!

The Alkaline Trio, minus one...

Apparently Mike Duménil, drummer of the Alkaline Trio has officially left the band. It has been speculated and rumored by various punk-related sites, but we have gotten it confirmed from Vagrant. Pete from Face To Face and Atom formerly of Rocket From The Crypt will be filling in on drums for the band on the Vagrant America Tour as well as the Flea For Peace tour this fall until the band finds a permanent member.

The Fonzearellies

Omaha, Nebraska's punk rock posterboys THE FONZEARELLIES will be played at the Vans Warped Tour in Kansas City, MO on July 10th. For a limited time, order the new Fonzearellies "Beautiful" CD at <http://www.micoguyrecords.com> and get a free poster.

Seville EP out July 5th

Miami's favorite sons Mike Marsh, Chris Druke, Dan Bonobake, and Jon Owens have formed a "supergroup" called Seville. Mike and Chris were the meat of the legendary band The Agency, and the 2 other members from Vacant Andy's. Two bands that helped the south Florida scene, which ultimately spawned bands like New Found Glory and Dashboard Confessional (which features Chris from the Andy's). Seville's debut EP, "Waiting in Seville", will be out around July 5th at <http://www.fiddlerempire.com>. Fiddler Records, former stomping grounds of the Agency, Dashboard Confessional, A New Found Glory, Milkshed, more

American Steel Record Release

American Steel, Black Cat Music, and One Time Angels are scheduled to play at the Cale Du Nord in San Francisco on July 2nd, in celebration of American Steel's new Lookout release entitled "Jagged Thoughts". The band's new CD was also produced by legendary producer Kevin Army (Operation Ivy, Green Day) Word has it that One Time Angels will begin recording a new 6 song EP for <http://www.lookoutrecords.com>. Lookout Records the next day at Toast Studio in SF. For more information on this, visit: <http://www.americansteel.com>, American Steel's site, <http://www.onetimeangels.com>, One Time Angel's site.

Punk Comp From Italy, "http://www.rhdaire.it"

Red Hair Records, a new punk rock label based out of Milan, Italy, is releasing a new compilation entitled "2001: a Punk Odyssey". The comp features 28 bands from all over the world (actually-USA, Europe, Israel, South America and Japan). Some of the more notable bands on the comp include Useless I.D. (unreleased), Buck Wild, New Found Glory, Autopilot Off, Whippersnapper, Alister, Spread, The Impossibles. The CD also has some great emerging bands like Wacky Kids (Brazil), Shandon (Italy), Sick Shift, Lucky 7, Solarz (Germany)... and many more. To find more info, or to listen to some audio samples and view the complete tracklist visit the label's website at <http://www.rhdaire.it>

New Bouncing Souls Video!

The new Bouncing Souls video posted on warpedtour.com. See the brand-new video for "Gone" <http://warpedtour.launch.com/videos.asp>

Useless ID Video!

Useless ID got a new record out now, called "Bad Story Happy Ending" (Kung Fu Records) and they also made a video for the song "No Time For Me To Be A Teenager" with Joe from the Vandals directing and filming. You can download it at: <http://www.kungfurecords.com/Videos/Useless.teenager01.mov>

Bane!

"Bane" continues to write material for their upcoming full-length. The band will be playing a few more shows before entering Salad Days Studios for three weeks in August with producer Brian McEran. Equal Vision will be releasing a sampler sometime in late August/early September which will feature a new song from Bane. In related news, the band has confirmed that they will be touring in Europe in mid October. <http://www.lambgoat.com>

Fall Silent New Release On Revelation

June 12th, 2001 marked the first release of Fall Silent on <http://www.revelationrecords.com> (Revelation Records). "Six Years in the Desert" is the collection of the "No Strength to Suffer" LP, the "Nineteen hundred and ninety seven" 7", and the "Like Beautiful, but Heartless" 7"; now all out of print. Following the release will be a 15 show West Coast tour. Check out the four dates section for more details on that. The band is currently 7 songs into writing their latest full length record which will be out in the near future on Revelation.

Farway Signs new bands

Farway Records just announced the signing of a new band. Filmmaker has agreed to put out a CDEP on Farway Records with a planned release in early September. Advance copies of the CDEP will be available on Filmmakers Canadian tour throughout the month of August. For more information, check out the Farway Records website at <http://www.farway.ca>

Raw Power 20th Anniversary Tour

Italy's hardcore pioneers, Raw Power, will be celebrating their 20 years mark with the following July tour dates: 7/16 San Diego @ The Casbah (w/Derby) 7/17 Ventura @ Ventura Theater (w/Derby) 7/18 Corona @ Showcase Theater (w/Derby)

Agnostic Front Names New Album!

Announced on their official site, the new AF record will be called "Dead Yuppies" and is due out in late September.

New Pulley Album!

Travis writes: The new Pulley album is out in early October and is titled "Together Again For The First Time". I've heard 2 songs of the album...not including "Runaway" from POR 6, and if you like the s/t album you will like this 100 times more.

Saves The Day Street Team & New Album! Saves The Day's street team is officially started, and the first newsletter has been sent out. It details the release of their new album, "Stay What You Are", out July 10th on Vagrant. They will also be touring in support of the new album by headlining the Vagrant Across America Tour, as well as playing a kickoff show in their home town of Hoboken, NJ. See www.saves-theday.com for details.

The Blueine Medict

Fueled By Ramen Records is gearing up to release the full length debut of The Blueine Medic on July 10th. The new record contains 11 tracks full of Australian indie rock produced by the legendary J. Robbins. The record will also be released on Redline Records in Australia who also does the Jimmy Eat World and Jebidiah stuff over there. Fueled By Ramen sent their first music video the other day. Check out <http://www.fueledbyramen.com> for more info.

Anti-Flag One Of The Most Influential Cultural Forces!

Anti-Flag was recently voted one of the 22 most influential cultural forces in Pittsburgh. Read the article by clicking <http://www.post-gazette.com/magazine/2001060350intro2.asp> here.

TSOL's Tour Manager Gets Arrested

According to Blaze James, TSOL's "tour manager", Bobby Sepulveda, was arrested Thursday, June 21, en route to picking up the band's gear, as they were to play live that afternoon on Los Angeles' popular college radio station, KJL 88.3fm, the band arrived on time at 4pm, but Bobby and the equipment failed to do so. The band went on the air and did an interview instead, hoping to make up the live performance in the near future. "We've got plenty of other people who can do his job, hell, a monkey could do what he does" said Jack Grisham, singer of TSOL. All other plans are on schedule as well.

Clearview 77 opens for US Bombs US Bombs!

<http://www.punkmusic.com/s.cfm?text=Union> 13 Union 13 and Loved and Hated. Clearview 77 has a few CD's out, and was featured on the Disarming Violence CDROM released late last year on the Fastmusic Label. For more info on the band, and clearview77.com

FAT WRECK CHORDS releases

July 24th: Hi-Standard (Love is a Battlefield) CD-EP FAT WRECK CHORDS Good Riddance (Exposed) 1994-1999 VHS/PAT FAT WRECK CHORDS

Pure Punk Tour!

The dates have finally been posted for the Pure Punk Tour with The Forgotten, the Boils, Dead Empty and Oxymoron. The Cyclone Records sponsored tour hits the road on July 19th in Raleigh North Carolina and spends a glorious 5 weeks trotting around the states before dropping anchor in San Francisco on August 26th. You can get the full info on when the tour hits your town on www.purepunktour.com.

Misfits 25 Anniversary Tour!

The first leg of the Misfits' 25th Anniversary tour was truly a historic event. The Misfits with special guests Marky Ramone and Robo & Dez from Black Flag joined forces to celebrate 25 years of Misfits and 25 years of punk rock in general. The tour has a very classic feel due to all of those involved working together. The second leg will start in July.

New Bad Religion Album!

Bad Religion are set to begin recording their 12th studio album, "The Process of Belief" in early July. The follow-up to last year's "The New America" is scheduled for October 23 release.

Drowningman!

Josh Pate has finished the official Drowningman website, has decided to help out the band and begin playing guitar for them now. The band is also planning on shooting a documentary video for Revelation Records later this year. Drowningman is also releasing an LP with rare and unreleased tracks around the same time as well. The new EP entitled "Drowningman Still Loves You" will be available on Equal Vision Records on July 24th. Check it out.

Poison The Well!

Poison The Well have finished writing new material for their highly anticipated new record which is schedule to be released sometime in January or February. Another exciting and visually pleasing layout is also in the works with Converge frontman, Jacob Bannon designing the cover and liner notes. Poison The Well has also been booked for Goodlife Recordings' Fest this summer in Europe. For more information check out <http://www.poison-the-well.com>

Upcoming Trustkill releases ...!

On August 15th, Trustkill Records is planning to release an onslaught of new material to the masses. It marks the debut of two new additions to the Trustkill family, Most Precious Blood and Spark Lights The Friction. Most Precious Blood, comprised of ex-Indecision members will be releasing "Nothing in Vein", Spark Lights The Friction's debut entitled "L'homme Robotik" will see the light of day and Trustkill veterans, Nora, will be releasing their new effort entitled "Loser's Intuition". Trustkill also has new releases from Poison The Well, The Great Deceiver and Walls Of Jericho in the works.

Heaven and Hell Tour!

Heaven and Hell Tour which will commence next week and hit up most of the bigger cities on the east coast. Brother's Keeper and Stretch Arm Strong are schedule to play a week full of dates on the east coast running into July. For details check out <http://www.trustkill.com>

A Long Winter

A Long Winter, have recently finished their new demo with their now solid lineup after some member changes. For fans of bands like Poison The Well, The Day Forward, and Red Roses For A Blue Lady, definitely check out A Long Winter. Mike Shaw from This Day Forward even guest stars on one of the new A Long Winter tracks. For more information about A Long Winter check

"http://www.alongwinter.nip.net"

out <http://www.mp3.com/alongwinter>

Fairweather!

Unfortunately Fairweather has been experiencing some more complications... with their van. Lead singer, Jay Littleton has informed us that their van has blown it's transmission in South Carolina and the band is currently stuck there weighing touring options. They don't have any word on when the van will be fixed... we will keep you posted.

The Time Spent Driving

Sessions Records Says: The Time Spent Driving CDEP's are in. They will be in stores shortly, if they don't get it in, REQUEST IT! They will also be heading out for a week this August with Pop Unknown as well as a full scale US tour in October with Favez.

Downway is In The Studio

Downway is in pre-production for their third full length record, their first for <http://www.sessionsrecords.com>. Russ Rankin has agreed to produce the full length.

The Stitches New Album!

The Stitches are putting the finishing touches on the long awaited, Stitches full length. The Stitches have not announced a release date as of yet. Please visit <http://www.thestitches.com> for further details.

New Agent Felix Songs

Agent Felix has posted 8 of their new songs that will appear on their upcoming full length "When Pigs Fly" on their mp3.com site. Go to <http://www.mp3.com/agentfelix> to listen to visit the site, and download it new songs. Download "When Pigs Fly", a song off the new CD that will be out in July on <http://www.distantirrecords.com>

Fat Seeks Web Geeks!

Fat seeks volunteers to help with website design and hosting. So here's your big chance! We're looking for someone who wants to volunteer their time and computer towards a new band website. We'll pay for any expenses and we'll hook you up with CD's and shows and shit, but you gotta responsibly maintain a website for us. For more information, email them at mailbag@fatwreck.com with the subject heading WEB WORK. It possible send us a link to some shit you've done in the past.

Take Action Tour!

This years Plea for Peace/Take Action tour, co-sponsored by Sub City (an imprint of Hopeless Records) and Asian Man Records, is slated to run from 08.23.01 to 09.29.01 and will be benefiting the Hopeless Network, a toll-free suicide prevention and mental health hotline at the number 1-800-Suicide. For more information on the tour go to takeactiontour.com for tour dates, lineup and ticket information. If you want to know more about the charity, go to subcity.net and read up on this and the other charities that Sub City artists are helping out (truepunk.com)

What do Headline Records, TSOL and Rage The Movie Have In common?

The first 20 people buying the new TSOL CD on June 26th at Headline Records will also get a free ticket to see http://www.geocities.com/punk_publicist/ "Rage" as well as poster and stickers from Nitro.

Art from Warren Fitzgerald of the Vandals

Go to <http://www.WAFart.com> to see paintings done by Warren Fitzgerald of the Vandals. Some of them are a bit graphic in nature but everybody knows that if it isn't graphic, then it isn't worth looking at. See ya kids.

Fuck MTV

Lara Cohen writes "I wrote an http://www.inside.com/jcs/storyarticle_id=33297&pod_id=11" article on <http://www.inside.com> about MTV's censorship of <http://www.wizzer.com/>.

Room Without A View Gets Warped

Room Without A View will be at the Aug 12. Warped Tour. This trio of Canadian Punks have won the battle of the bands held at St. Andrews Hall. So by winning this they have won themselves a spot on the <http://www.warpedtour.com> 2001 Vans Warped Tour @ Phoenix Plaza Amphitheatre. They will be found on the local stage, so check them out there. For more info check out <http://www.roomwithoutaview.com>. I have a question, is there any band out there that is not on the warped this year?

Joe Strummer Tour

Chris Gorman writes "Joe Strummer & the Mescaleros will begin their tour of North America on October 4th in Washington, D.C. at the 9:30 Club. They are going on tour to support the release of the bands new album "Global A Go-Go", due out July 24 on Hellicat Records/Epitaph."

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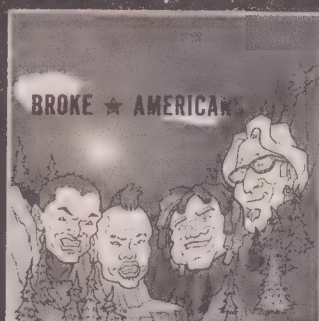
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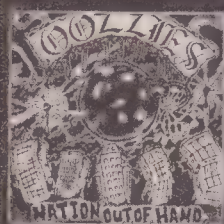


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DEAR SATAN

hey sweethearts. wanna hot date? Like 1500 farrenheit hot? I got ya covered. Write me schweeties.

MY BEEPER REGARDING MY JUNE VACATION FROM THE COLUMN. AS MUCH AS I LOVE YOU ALL, THERE'S NOTHIN' QUITE LIKE GETTING MY ROCKS OFF IN A HAWAIIAN HOT TUB WITH A BUNCH OF HOT TITS. WELL, THERE ARE A FEW THINGS THAT ARE QUITE LIKE IT BUT—WELL—NEVERMIND. ANYHOO—IF YOU HAVE ANY BURNING QUESTIONS FOR THIS SELF-PROCLAIMED GURU OF THE STREETS, OR YOU JUST WANT TO SEND ME A GIFT OR A NAKED PICTURE OF YOURSELF, FEEL FREE TO WRITE TO ME C/O THE SKRATCH ADDRESS. I REALLY LIKE MIDGET PORN. CHRISTMAS IS RIGHT AROUND THE CORNER, YOU KNOW.

FRIENDS FOREVER,
SATAN

Dear Satan,

I live in Northern California and don't really go to the beach very much. I am visiting Southern California this summer, however, and am interested to know what kinds of beach fashion trends are hot for this summer. I don't like Hawaiian prints or pooka shells. What can you suggest?

Thanks for the help champ,

Matthias

My dearest little fashion-challenged lad,

Before Satan feels comfortable dispensing the priceless little jewels of knowledge he has RE: hip beach fashions of So. Cal, he must first know: are you one of the Northern Californians that frequently use the slang term "hella"? If so, Satan recommends that you stay where you are comfortable—nestled amongst the cows and other pot smoking, Dave Matthews-loving drones of No. Cal. Okay, so take away the cows and the "hella" verbage, and you've pretty much got some So. Cal folk, too. But some things are so vile that they should, as some say "be contained within the society of origin and not spread any further, even if it requires quarantine." I find the use of the word "hella" to fall under this category. To put it in an analogous context, if I were a secretary filing away a manila folder labeled "HELLA", I would stick it in the file cabinet labeled "to be contained within the society of origin and not spread any further, even if it requires quarantine." But I am I and you are, well, you are fashion-challenged. 'Nough said.

In any case, you are coming to So. Cal. That's quaint. If you need help finding lodging, I can recommend several cozy little Bed & Breakfast Inns. Here I go, getting all sidetracked again. Let's just get down to the nitty gritty and talk wardrobe. You say you don't like the Hawaiian prints or pooka shells. That right there, sonny, is two strikes against the odds of you fitting in with the Southern California folk. But there may be hope for you yet. And I think that when you take in to consideration the fact that old Beelzebub here has been listed in People Magazine's annual most fashionable issue four times ('87, '89, '94 and '97, consecutively), you'll feel comfortable that you're coming to the right place.

So here's what I'm thinking... You've already got the whole foreign-façade thing going for you with a name like Matthias. My turning wheels are telling me that maybe you should play this bit up for the So. Cal girls. I say you go for what I like to call the "ultra-Euro" look and find yourself a cute little pair of tight-fitting, buttocks-cusping swim shorts (preferably a muted salmon color). You may even want to shave racing stripes down your legs and wear black socks with your flip-flops. Have fun with it—they'll love you for it.

Give me a beep if you want to play a round of volleyball or
just want to borrow my gear,

Satan

Dear Satan,

My boyfriend just recently dumped me. The problem at hand is that I am fighting these sudden urges to "touch him". I am afraid that if I see him, I will forget our state of severance and submit to my overwhelming urges. He is apparently scared for this to happen. What do you suggest that I do?

Yearning to reach out and touch,
Aidan

Dearest young dove that has been bequeathed Aidan,

Let's get one thing straight here right off the bat. I don't know any man who would resist a woman in heat and ready to paw. You tell me you're having touching urges directed down my alleyway, sugar, and I'm nude and lubed in thirty seconds flat. What kind of a man would be frightened by the touch of a familiar woman? No man, my friend. A boy, perchance. But a man? I'm rolling my eyes with a look of dismay and empathy on my face.

But not everyone can be the testosterone-filled uber-male that is I. My suggestion to you, therefore, is to only associate with this estranged lover in densely populated areas, such as concert halls or the New York Stock Exchange. And if he still declines due to his squeamishness regarding potential epidermis on epidermis contact, I don't know what to tell you. You should, in such an instance, consult an authority in vain-paranoia psychosis. If that fails, you could always write in to an advice column in a subtle mockery of his vain-paranoia psychosis. Either way, it makes for a good story for the kids.

Call me whenever you need to exercise the old digits,
Satan

Dear Satan,

I want to thank you for responding to my first letter of inquiry. Your advice about sprucing up the ol' homeskies was real helpful. But now with this summer heat and all, I've got a new "burning" (pardon the pun, I like to joke) question for ya. I want to give the wife and daughter a way to cool off besides drinking all of my damn beer or running my electricity bill up the yin with their damn air conditioning. A pool is out of the question. The owners of the mobile park said something about fines for property damage should I try to install one. What should I do, my man?

Feelin' the heat but standing my ground in the kitchen,
David A. Emmel

Davidude,

I would think that by now my creative spark for interior (and exterior) furnishings would have ignited your flame. But I guess the old saying is true—you can only lead a horse to water. You can't necessarily expect him to be able to talk like Mr. Ed when you ram a carrot up his ass. You know what I mean? It kind of burns me out.

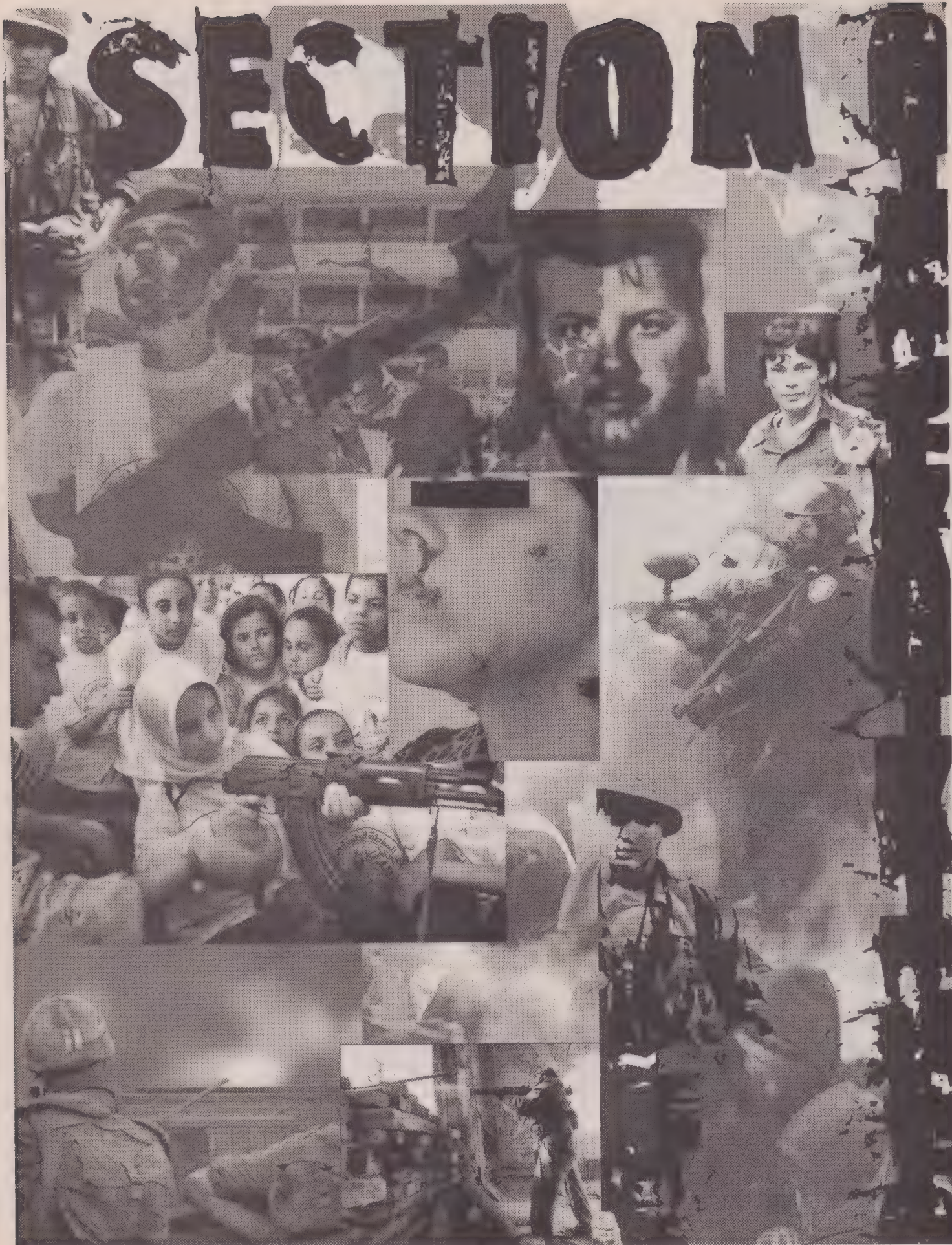
In any case, you are lucky that I am still willing to lean down and caress the gentle faces of the confused masses (in this case, you) and lend some help. I am going to go ahead and make the assumption from your naïve letter that you are not familiar with all of the glory that is the Slip N' Slide. Let me tell you—you rig one of these bright yellow suckers up on your property, and I'll tell you what. Talk of you will be all over the lips of hushed, jealous whisperers buzzing about the park. Not only is it a thrifty alternative to keeping your wife and offspring out of what I like to call "the man's realm" (this includes, but is not limited to, the area that incorporates your couch, television and refrigerator/coolerator), but it also will eventually provide them with a golden skin hue that is both tasteful and (may I go so far as to say) regal in appearance. Plus, with all that slippin' and slidin' around, odds are good for your wife's boobs to fall out of her bikini.

Send me a picture,
Satan

satan visits www.skratchmagazine.com



SECTION 1



INTERVIEW WITH A WAR VETERAN

INTERVIEW BY: DARREN RATNER

While pulling up to the house of Andre Hartzell - a 69 year old, kind and proud Army veteran and soldier of the Korean conflict, you could easily feel an overpowering sense of patriotism and pride. It wasn't so much the loosely hung stars and stripes that dangled from a pole in his front yard. It wasn't even that his home was something out of a Monet, with the sun-yellow house, wooden fence and neatly trimmed green. That afternoon, Sunday, June 24 was a time where a young man of materialistic, uninspiring times stepped into the home of a man whose story was one of survival. His wall (full of medals, honors and pictures of his children and grandchildren) exemplified the peaceful and contented existence created over the years. You would never think that at the plateau of his youth, Andre Hartzell lived a life that you only see in the movies.

SKRATCH: After doing some research, I discovered that June 25 marks the 16th anniversary of the Korean war, correct?

HARTZELL: Yes, North Koreans

SKRATCH: Were you ever hit?

HARTZELL: I was hit by artillery in the bunker. Actually, I can remember the date: July 19, 1952.

SKRATCH: I guess you could say that was your most memorable moment, huh?

HARTZELL: Yeah, I think so. (smiling) There were 8 of us in the bunker and we had to fight with the Chinese troops that were only 600 yards away. We used rifles and bazookas. Only two of us were hurt: the lieutenant and myself.

SKRATCH: How exactly were you hit in the bunker?

HARTZELL: We were hit by an 88- which when the ammunition leaves the barrel, it tends to blow to the left. And we were on the left side of the bunker.

SKRATCH: Have you suffered any permanent damage?

HARTZELL: I have shrapnel in my body, legs, face and chest, what have you... Most of it happened during that artillery round in 1952. I get along though.

SKRATCH: I am curious: What kinds of weapons were normally used in combat?

HARTZELL: Most of our weapons, at that point, were a slight improvement over what the Second World War had. We had the 30-caliber machine gun, the 50 caliber, bazookas, half-tracks with quad mounted 50's on them. We even brought tanks up to the front line and used them as sniping rifles.

SKRATCH: You mentioned that you were a prisoner during the war. How did you escape?

HARTZELL: The North Koreans tied us up by our wrists

"THERE WAS SOMETHING LIKE 17 OF US LEFT OUT OF 180 TO START WITH."

came across the 38th parallel on the 25th of June... The 38th parallel was the political division that was made.

SKRATCH: So when and where did you serve in Korea?

HARTZELL: When I went to Korea I was 19. I served in a lot of areas but I was originally assigned to the 167 airborne in infantry capacity. ...I was also involved in the Chinese Spring Offensive in April of 1951.

SKRATCH: Do you remember what the landscape appeared like when you first arrived?

HARTZELL: They had monsoons and when it rained, it rained. Korea had cold winters and measured temperatures of 50 degrees below zero.

SKRATCH: God, that's deadly!

HARTZELL: Inside our bunker it was around 30 degrees above zero and we'd be sitting around in a T-shirt! People ask, "How did you do that?" Hey, when it's an 80-degree difference between inside and outside, that kinda explains it. (Chuckles)

SKRATCH: When was your first taste of actual combat?

HARTZELL: In April of 1951. I was up in the Injun River Valley. Another company and half of my company got in there with tanks...and the Chinese came out of the hills and cut us off. There was something like 17 of us left out of 180 to start with.

with our arms behind us. I ended up with 2 shoulder separations, but we managed to overpower the guard. ...and we got free and hoped we were going in the right direction.

SKRATCH: So they could have easily been setting a trap?

HARTZELL: We had been back as far as ten miles. And if you know anything about the military, the further back you are the safer you are TO A POINT.

SKRATCH: On the brighter side, did you form good relationships with anyone on the base?

HARTZELL: There was one fella whose name I remembered, but I couldn't find him when I came back from overseas. He lived down in Texas. I hadn't formed relationships with many others.

SKRATCH: Sometimes that's better.

HARTZELL: That's the difficult thing. Often times, we had some people who had been with us a day or two, and it was a shame when you heard, "so and so got killed." I don't know.

SKRATCH: Did it appear that the civilian Koreans were appreciative of what American men were going through for them?

HARTZELL: Generally, yes.

SKRATCH: Let's say a battle to this degree was to occur again. Do you think kids today would be prepared?

HARTZELL: I don't think their willingness to go would be as great. If you read about Vietnam, many people tried to receive deferments through college, etc. I would have been drafted, but I enlisted in the Army voluntarily.

SKRATCH: After Korea and the things you went through, did you feel different? How did the experience change you?

HARTZELL: I matured very quickly because of it. A lot of people say that the soldiers went in as kids and came out as men...if they survived. Nobody thought they were invincible.

WORLD WAR III



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"THE REBIRTH-REMASTERS"



"STABWOUND ORGASM"



"THROUGH THE EYES OF NIGHT"



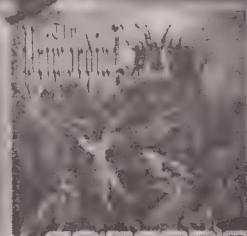
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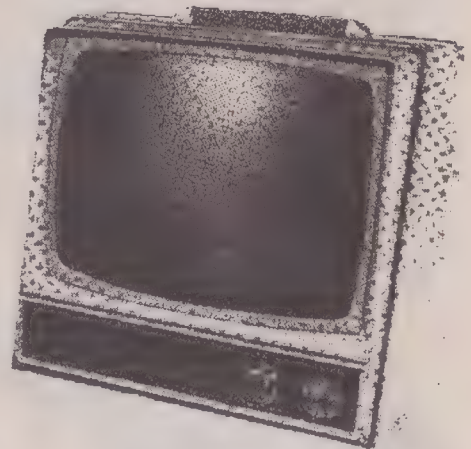
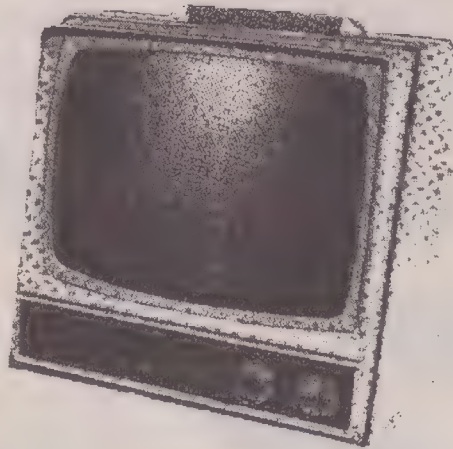
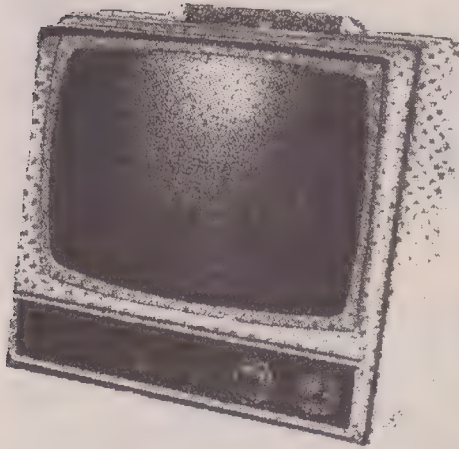
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VIOLENCE IN THE MEDIA



WRITTEN BY DAVID OSTIGUY

I remember as a child, everyday after school I would go to a friend's house, eat Peanut Butter and Jelly sandwiches and watch Tom and Jerry. I use to laugh my ass off when Tom would get smacked in the face with a shovel or when Tom would drop a mallet on that stupid dog's head. Now that was entertainment.

Today's television for children is much different than when I was a kid. There have been a couple of times where I've sat down and tried to watch Pokeman. After every episode, I always wonder what the fuck was that all about? If Pokeman were around when I was a kid, I probably would of thought it was completely lame, and I would have wiped my ass with anything that even resembled a fucking teletubby, too.

Recent studies have shown that children spend so many hours watching TV and playing Video Games, that it could be considered a full time job. The Kaiser Family Foundations found that the typical American child spends more than 38 hours a week as a media consumer. Parental supervision is often minimal or non-existent while they watch TV. Half the children that were surveyed do not have any parental rules limiting their time in front of the TV or the kinds of programs they may watch. Another statistic that was discovered is that one in five male characters employs some form of physical aggression to solve problems. It is known that children learn by imitation. Children spend more time in front of an electronic teacher, a.k.a. television.

The National Institute of Mental Health found that 80.3 % of all TV programs contain acts of violence. Children born today will witness 200,000 acts of violence on TV by the time they are 18. Another study showed that 10-15 years after television was

introduced to a mass scale in the United States, Canada and South Africa, homicide rates doubled in each country, even though TV wasn't introduced at the same time in each country. In one BFE Canadian town, which didn't have TV until 1973, a study detected a 161 percent increase in biting, shoving and name calling among first and second graders, two years after the introduction to television.

As an experiment, I sat down and wanted to see where all this violence is on television. Seinfeld had two acts of violence on one episode. I also watched The Simpsons, which I lost track after seeing 20 violent acts, but man was I laughing my ass off! But it's not jus the TV shows that are violent; it's also

about violence on television, but as a goof, they invented the ratings system to keep bitches like Tipper Gore quiet. But does anybody even know how the ratings system works? Just for laughs, here it is in a nutshell.

TV-Y "All children"

TV-Y7 "The program may contain mild physical or comedic violence, or may frighten children under the age of 7, if you're child is a pussy."

TV-G "General audience. It contains little or no violence."

TV-PG "Parental guidance is suggested. The show was not meant for a kid to watch by themselves."

TV-14 "Parents strongly cautioned. This is considered PG-13."

TV-M "Mature audiences only. This is the Rated R of TV. I believe that South Park has this rating."

So, does this mean we should isolate our children from television and

force them to watch god-awful claymation videos of "Davey and Goliath?" No, it doesn't. As you know, if you tell a kid no, then he'll find a way. It's too much a part of our lives to just isolate your kids from Television. Here are a few suggestions that I found on cyfc.umn.edu. They say to limit the use of TV, and when you do watch TV, be sure to watch together. Also, don't give TV sets the most prominent location in the house. Be sure to keep TV sets out of children's rooms. More than 40 percent of 8 year olds have their own televisions. And finally, provide alternative activities that are enjoyable.

Hopefully this article and the Rating System will help prevent a child to go postal in the near future. Our generation grew up watching television without a rating system and we turned out fine, didn't we?

"i would have wiped my ass with anything that even resembled a fucking teletubby"

the commercials. A lot of commercials for Video Games and Action Figures all consisted of fighting and killing.

In the 60's, some hippies got together and did research on a town that didn't have TV. (No it wasn't Mayberry.) They went to playgrounds and watched children play. Three months after the town did discover TV, researchers found that the children were more violent and less creative when playing. If the kids had a disagreement over a game they were playing, they would grow frustrated and fight, or they would just quit. They never compromised. When researchers came back years later, they saw that the city wasn't as "groovy" as it use to be. In fact, they found that crime dramatically increased.

In my opinion, I feel that the FCC doesn't give a shit

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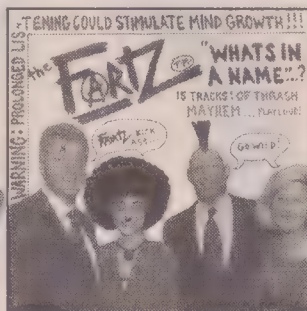


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- Center for the Prevention of School Violence
CPSV 800-299-6054 www.cpsv.org
- Thirty-six percent of students reported seeing hate-related graffiti at school.
(2000 Annual Report on School Safety, Department of Education and Department of Justice, 2000)
- Students ages twelve through eighteen were victims of more than 2.7 million total crimes at school.
(Indicators of School Crime and Safety 2000, U.S. Department of Education and U.S. Department of Justice, 2000)
- Youth are far more likely to be victimized by violence than to commit violence.
(Less Hype, More Help: Reducing Juvenile Crime, What Works – and What Doesn't, American Youth Policy Forum, 2000) <http://www.aypf.org/mendel/index.html>
- Students were two times more likely to be victims of serious violent crime away from school as at school.
(Indicators of School Crime and Safety 2000, U.S. Department of Education and U.S. Department of Justice, 2000)
- Nearly five percent of students ages twelve through eighteen reported that they had been bullied at school in the last six months.
In general, females were as likely as males to report being bullied.
(Indicators of School Crime and Safety 2000, U.S. Department of Education and U.S. Department of Justice, 2000)
- In the past twelve months, fifteen percent of students in grades nine through twelve reported being in a physical fight on school property.
(Indicators of School Crime and Safety 2000, U.S. Department of Education and U.S. Department of Justice, 2000)
- Twelve percent of today's teens say the behavior of students in their school was a positive influence, while forty percent say it interferes with their performance.
(State of Our Nation's Youth, The Horatio Alger Association of Distinguished Americans, 2000)
- Almost one in five students reported being threatened with a beating, and again this was a more common experience for middle school students (22%) than for high school students (16%).
(A National Study of School Environment and Problem Behavior: The National Study of Delinquency Prevention in Schools, Gottfredson Associates, Inc. 2000) <http://www.gottfredson.com/national.htm>
- Forty-eight percent of students who belong to groups reported being subjected to hazing activities.
(Initiation Rites in American High Schools, Alfred University, 2000) http://www.alfred.edu/news/html/hazing_study.html

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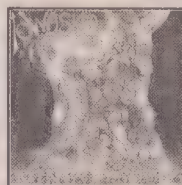


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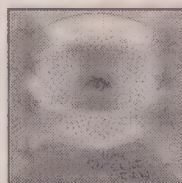


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A SIGN OF THE TIMES - NOTHING EVER CHANGES

TEXT BY MEL TORMENT

The stabbing I witnessed outside the major Hollywood club last night was not the first I've ever seen during my fifteen or so years of attending punk rock shows. That occurred some time in the early eighties; at one of my first LA shows when I was a roadie for Big Wow, an emerging OC band who was rolling around Fullerton back then. We were someplace downtown, and loading out into the alley behind the club. Suddenly, this guy comes tearing into the alley screaming for his life, only to be chased down by his knife-wielding assailant. Someone had gotten the raw end of a bad deal. The incident itself took seconds, but the cries of agony from the wounded man still echo in my brain like it was yesterday. I remember wondering what had happened and why, as we drove into the night with our gear, and feeling no connection at all to the man who lay bleeding in that alley.

While that little intro to life in the big city was a bit of a shock, what happened at the Circle Jerks show last night was less so. No, it wasn't an overly violent show inside...too many people kept the pit pretty contained and the lack of room to move prevented any ugly incidents from getting out of hand. The music of the Circle Jerks is not overtly violent anyway, not unlike a lot of bands whose vitriolic messages are aimed at stupidity, government and authority figures. Keith Morris knows his targets however, and his message, as he articulated to the crowd, was that of "not fighting amongst ourselves, but surviving the fight against those who genuinely oppress us."

But this was a major club on Sunset, and this was the first time this old school band was playing in over six years. Its not like they have "this following" of troublemakers (promoters code words for bands who attract large numbers of skins, nazis or other surefire problem makers). Why do the knuckleheads seemingly use any major old school event as an excuse to turn petty rivalries (they don't seem so petty when someone gets knifed) into full on street brawls? During the show, I didn't pay much attention to the Unity signs being flashed, but I did notice responses from others who seemed more than just offended. Apparently this was more than just a pit.

The gang mentality, often present in the punk scene here in Southern California, has existed since the early eighties. I remember a show at Ichabod's in Fullerton, where Social Distortion was scheduled to play with Suicidal Tendencies. Rumors were flying that the Social D boys were going to meet their match at the hands of the Suicidal Boyz.

That recipe for disaster came at a time when punk rock was under siege by municipal authorities everywhere. Trying to control a scene they couldn't understand but were sure they could stamp out, shocked city fathers and angry righteous social guardians quickly began to misinterpret all the wrong things. The stage diving, the slamming dancing, the leather and spikes, the fights, the drug use, the anti-parent messages, the out of control shows, the virulent music.

All the worst symptoms of a society the city fathers thought they were in charge of, were being held up into the light by this runaway phenomena called punk rock. Unrest in suburbia?

Hadn't they already swept the sixties under the rug? Punk rock seemed to present a new menace, and the message to authority figures everywhere was all that and more. Perhaps more than a little angry at seeing the death of the indulgence hazed, mild mannered seventies at the hands of these wild kids, the authorities in cities everywhere were determined to do something about it.

Utilizing such effective methods, as sending phalanx's of shielded baton swinging cops into crowds of (mostly) innocent concert goers (Devonshire Downs, The Palladium, Olympic Auditorium, etc). The perceived violence of the music and its patrons were met with the very real violence of the cops. The enemy, and the perception of that enemy, was at the time, arguably, best articulated through the struggles of bands, like Black Flag and Minor Threat. To anyone who been cracked by a baton, maced in the face and dragged to jail, harassed, and/or beaten and held without charges, the price of a Mohawk or a shaved head meant being at the wrong place at the wrong time, could be very costly indeed.

But the threat of a gang war, between the Social D boys and the Venice Beach turf tested Suicidal Boyz, was different. This was not us against them, this was us against us. That rumble thankfully failed to materialize, but it certainly became apparent that the street roots of many punk fans and (not necessarily those) bands were bringing other scores to be settled on the wrong battlefields. Not that the

we must prove to everyone how capable of self-destruction we truly are?

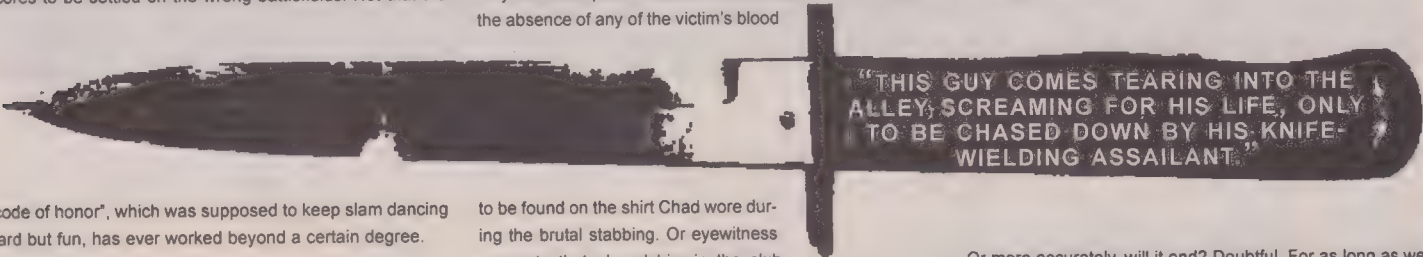
Sometimes the price of being in the wrong place at the wrong time can cost you in other ways...ask my buddy, Chad, who tried to help a stabbing victim at the infamous Fear show that helped close the Ice House in Fullerton for good. Lots of Nazi's showed that evening, although Lee Ving had a black bass player in Fear at the time. No matter. They found someone of Chinese or Indian decent and stabbed him good outside the show.

Now, Chad knew the scene, knew the players in the scene, and knew enough to stay clear of the idiots present that night. But, with a shaved head, and lots of scary tats, well, I guess he just had that look. Or so the cops and security thought. Walking outside and directly into the ensuring mayhem was enough for some security guard to point him out to the police. The DA had all the motivation in the world. It was time to rid the city of punk rock violence and stop racially motivated hate crimes. They could kill two birds with one stone.

If this was backcountry Texas, in the sixties, and they were looking for someone to lynch for an alleged rape, they had their Negro. If this were Rampart in the nineties, they had their cholo. But this was Orange County, in the nineties, so they had their punk. Never mind the lack of evidence, like the absence of any of the victim's blood

helping my friend hold his face together, trying to get him to the hospital before he bled to death. I knew it had nothing to do with the music, or the club, or the majority of the people there for a good time. It had more to do with the signs being flashed in the pit, the associations and the complicated rivalries that dictate taking a stand and backing your bro when shit breaks loose. And baby, when the mad dog stares, the flash of colors and the slights of the pit all come together in one Sunset Boulevard flashpoint, that shit hit the streets, stopping traffic while people beat each other over the head with metal folding chairs. Punk rock violence? Ya think anyone needs a knife at a show? Just in case? In case of what?

Now I don't pretend to fully understand the history of the Unity Punks, nor the convoluted history of the various Venice Beach factions, nor that of any of the skins, the Nazi-low riders or any other myriad of gangs and loose associations which some people call "family". I've had attempts at explanations and thumbnail histories or the rivalries involved. I've witnessed events and I've seen the results of only but a scant handful of the 'misunderstandings' between such groups who happen to be in the same place at the same time, punk shows or on the street. There are those who know the entire tired history, and others who can relate with glee the gory details of this beating or that brawl. Big fucking deal. How tiresome. How self-defeating. Where does it end?



"THIS GUY COMES TEARING INTO THE ALLEY, SCREAMING FOR HIS LIFE, ONLY TO BE CHASED DOWN BY HIS KNIFE-WIELDING ASSAILANT."

"code of honor", which was supposed to keep slam dancing hard but fun, has ever worked beyond a certain degree.

Most major punk events (and scores of small ones) were always careening out of control, and people always got hurt, some rightfully so and some not. They still do. Despite the best intentions of punk idealists, the music and the mayhem has always pushed beyond the edge of common understanding, and one punk's honor code was often another's green light to strike first or to settle a score. Sometimes violence is random-how many times have you seen someone get his noggin split by the flailing boot of a stage diver? We play rough...people get hurt. Some get hurt more than others, and sometimes it's hard to understand.

Is the cost of punk rock violence worth it? Many know the next day pain of bruised kidneys, shattered limbs or a cracked skull, but ask Jello Biafra (who to this day still receives death threats and drive bys) the price he paid for his opposition to Nazi punks. What is the cost of protecting freedom of expression when the idea expressed is one of oppression by any means necessary-i.e. An agenda of intimidation and physical harm? Beyond the obvious stupidity of drunken testosterone, fueled boneheads who beat others for no apparent reason, is our tendency to create mayhem; the rope with which we hang our scene? Is it the fact that we are a violent society not obvious enough that

to be found on the shirt Chad wore during the brutal stabbing. Or eyewitness accounts that placed him in the club talking to Lee while the stabbing took place. The wrong place at the wrong time, combined with the wrong image (never mind the guy is actually Jewish) made for a triumphant conviction. Take that, punk. How do you like your violence now? Ten to twenty in the slam! Federal hate crime charges!

Luckily, the story didn't end there. After finding competent representation and exhausting his family's meager resources, he appealed, and after cooling in the pen for over a year, his case was re-tried and thrown out. Even a review by the FBI failed to turn up anything remotely close to being considered evidence to convict, much less bring charges. No wonder. He didn't do it. He paid the price of being at a show where the senseless violence was not even remotely connected to the music. And beyond the year he spent thinking about it, he nearly lost an even larger chunk of his life to an overzealous DA unconcerned with getting a conviction at all costs. Its called railroadng, and punk rockers are an easy target.

So the stabbing I saw last night...I wasn't all that surprised by it. Nothing I had seen inside the club made me think things were more tense than usual. I wasn't even all that shocked when it all went down, although I wasn't the one

Or more accurately, will it end? Doubtful. For as long as we have this tendency towards self-destruction, it won't matter if it's Orange County, LA, Palestine or Bosnia. Violence seems to be a part of who we are. Sad but true. Bad monkeys on a good planet. Satan doesn't kill people, he's kicking back on some beach, drinking a margarita, laughing. He knows who'll do the dirty work.

Punk rock, more than any other form of musical expression, allows us to exhibit our real society. From all walks of life, we come to rebel, to fight and to blow our collective cool, as pent up rage, anger and frustration all combine in various and sundry explosions. Do we have to self-destruct? Maybe. Will violence continue to haunt and hurt punk? Probably. Do you have to be involved? Definitely not. It pays to keep your head up and your eyes open. Any pussy can pull the trigger (at least we've avoided this affliction of the hip hop scene) or flash a blade, and in an instant the best brawler in the world can be very hurt or very dead. You never know what price you may pay for being a part of our scene. But at least we have this. In punk rock, we have never been afraid of truths no matter how ugly. We recognize that violence is how our society deals with its problems, and the particularly ugly truth is that violence ends up being a large part of who we are as humans. Its how we deal with that truth that will make the difference.

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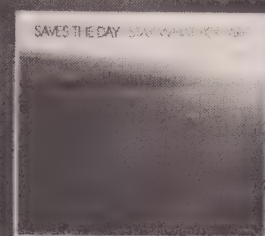


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VIOLENCE IN SOCIETY

WRITTEN BY MIKE SOS

Violence seems to be a very important part of American culture. Just turn on your television and you're subjected to a plethora of images and scenarios that depict violent acts. Whether they are dramatic recreations (a la COPS), or fictional enhancements (WWF Smackdown), violence is virtually inescapable on the boob tube. So, how does that carry over into a real life situation? Do people mimic the violence that they're subjected to? Sadly, yes. From the recent riots in Cincinnati to the Rodney King riot upheaval to everyday muggings, rapes and random acts of senseless violence (Columbine, Wendy's massacre), it is shockingly apparent that everyday violence is not only very prevalent in today's society, but that it's existence is arguably stronger than ever. Even in the quiet, mild mannered world of this hackneyed wannabe music journalist/guitarist/record exec, violence exists and almost thrives in the "politically correct" world we live in.

My first real taste of a violent society came on New Year's Eve when I was a preteen. A morally questionable female neighbor was having a house party, which looked like trouble from the start. The usual underage rituals of a "my parents are out of town, so let's get a kegger" were all in tow, complete with an obscene guy to girl ritual, and more tension than a over wound guitar string. What seemed to be problems from the get go quickly spilled out of control and turned into a Pier Six brawl, complete with baseball bats and roughly 50 teens throwing fists 25 feet from my house. The why and how are still in question, but it's surely due to someone talking trash or some other menial teenage dramatic situation. Thanks to a combination of excessive underage alcohol consumption and off the chart male testosterone levels, this was a potentially bad situation, where the worst that could have happened, did. Like the kids who live on my block getting the worst end of the beatings, had injuries that included a few lumps on the head and a broken jaw, courtesy of a Louisville Slugger. Ironically enough, I was watching AWA wrestling at the time, while a Royal Rumble broke out near my lawn, and I was torn as to what to watch, The Midnight Rockers versus Rose and Somers, or the wild riot that prompted my friend's late father to wield a shotgun on the porch to ward off the melee. Needless to say, my double dipped violent experience really left a mark on me and would stay ingrained in my memory for years to come.

From that day forth, the advantage of being a teenager, living in one of the 5 boroughs of NYC did in fact make my experience with violence that much more available. Despite the fact that I attended a strict Catholic high school that frowned on violence, we still had the obligatory 2pm fight from time to time, within the school grounds. However, it wasn't what happened in school that really is worth mentioning, other than a few bloody noses and scraped elbows. It was what happened on the bus rides home, where I rode home with public school hooligans and hoodlums, and virtually witnessed a new beating weekly on some hapless student. From passing glances that turned into fisticuffs to a gang up on one kid pile on for no particular reason besides being accessible, the merciless and cruel fights that I witnessed firsthand showed me the reality of violence in our streets and in everyday life. Even when I went to concerts and events (ballgames, etc.) when in high school, especially at the overcrowded and over-sold Roseland Ballroom, metal shows, there

be violence breaking out all the time. From a misunderstanding in the pit to sadistic chop blocks on an unsuspecting watcher to malicious hits for no good reason, some shows were a virtual warzone to survive, such as Slayer and Primus. It was here that I was exposed to different forms of violence, where some of it was accepted and almost encouraged.

In my college years, cooler heads and higher education prevailed for the most part, as the violence quotient in my life dropped dramatically. While the violence in the mainstream society was still accessible by way of television and film, my experience with it diminished greatly. Now driving rather than taking public transportation and substituting the college bars for the local park, I was removed from the environment for the most part. However, it was during these years that I had formed and started to play out in my band, SOS. And despite our music not eliciting the level of mayhem that a normal metal/hardcore show does (although we do rock!), we, at times, were witnesses to the occasional bar brawl or drunken melee, all for the love of rock and roll. You know how it goes, especially if you're a lounge lizard; one of your friends (or you, if your that friend), gets a little out of control, maybe a little too loud and starts to be offensive, stupid and act exceedingly drunk. Then they hit on someone's significant other, maybe spill a drink on someone inadvertently or basically, by some fault of their own, become involved in a situation. This has not only happened at our shows, but it's happened to our friends as well, and the uncomfortability of pulling away people from fighting, in a space as big as a closet, is definitely not a pleasant experience. But that stuff is small potatoes compared to what has happened soon after the band began to take off. I had no idea that my experiences were about to intensify tenfold, and both within a year of each other.

The first instance came, believe it or not, straight out of the pages of Scratch Magazine. While I've been writing music reviews for a few years prior to my arrival at Scratch, I've never experienced such a negative situation than I did while I was merely doing my duty as a music reviewer. While scanning through the hearty pile of discs I get monthly from Scott and the crew, I came across a certain release, which I didn't care for, and in a structured and honest fashion, gave it a bad review. Not once was I mean or heartless, though. Matter of fact, I gave the CD a few listens in order to be a fair and objective. I felt as if I wasn't malicious in my attack...hell, if I wrote it like some other scathing reviews I've read, God knows what would have happened. Instead, I stated my case and presented the facts, as I knew them, mixed with opinion, like any good reviewer does. So, the review runs and nothing comes of it. Until a few months later, when I start receiving emails from the aforementioned artist, claiming that I have an agenda against his genre of music and more specifically, him. And it doesn't stop there. The artist went out of his way to leave long winded and detailed accounts of how my review has the potential to ruin his career, and that he demanded that I remove it from all the places it could be found. As ludicrous as that sounds, it gets better, as the artist in question goes ahead and not only contacts all of the sites and zines I write for, damning the piece and my integrity for writing it, but he even goes so far as to threaten my physical well being and personal safety through emails and

harassing phone calls, all this, because someone can't respect someone else's opinion. Luckily, the fanfare died down and the heat was taken off me, but from correspondence through the grapevine, the artist is up to the same behavior with other people who do not share his opinion or feel as passionate about his project as he does. I guess old habits die hard, and some people turn to violence to force their ideals on others, even today.

The second experience was a lot more serious and potentially dangerous. While leaving the rock club, where all of the best underground bands in NYC frequent, I was approached by a young man who asked me for a cigarette. It was dark and I basically ignored him and continued walking. He wouldn't take no for an answer, and continued his pursuit for a cigarette, a fruitless one, since I do not smoke cigarettes. I was a little unnerved and wondered why this guy was so relentless. But, I shrugged it off and continued down the street. However, he inched up closer and became insolent, claiming that I had a cigarette after I had told him that I did not. He became discouraged as I told him I didn't have what he wanted. He then changed his question and became demanding as he decided to flash a blade and hit me up for money. I panicked, and I began to run away from my armed assailant, when he tripped me up soccer style from behind. I went flying and he then proceeded to lunge at me with the weapon. Luckily enough, he seemed a little inebriated and I was able to wrestle the weapon away from him, but not before his friend came out from nowhere and threw me backwards in between 2 parked cars. I was screaming for help and it caused a bit of a ruckus on the block, which led the two to flee into the darkness. It was quite possibly the most intense experience I've had with violence and one I was never prepared for and will never forget.

Everyday violence exists on many different levels and in many unique forms. I've been fortunate enough to be, for the most part, an outsider looking in, whether the violence occurring on my block or on the idiot box in my living room. However, there have been times, and it's inevitable that there will be more situations, where the violence has directly affected me and has left an undeniable mark that could only help me in future violent incidents. The Misfits lyrics, "C'mon to a violent world with me", are sadly still true, even some 20 years after the song.



SEX CRIMES IN AMERICA

BY MARK FLOWERS



Out of sight, out of mind is all too often the way we view sex crimes. As long as they don't effect my family or me, it's somebody else's problem. Then the moment strikes, a woman is sexually assaulted on the UCLA campus. I stumble to the phone and call my girlfriend and make sure it's not her and that she's okay. Five minutes later I've forgotten about it.

Sexual crimes affect all of us, but they are targeted at the more fragile parts of society, women and children. Statistics show that somewhere in America a woman is raped every two minutes. Between 1995 and 1996 670,000 women were the victims of rape and/or sexual assault. But the most startling statistic is how many of these incidents go unreported. The Bureau of Justice approximates that only 31% of rapes and sexual assaults are reported. Approximately 68% of rape victims knew their assailant.

Sexual assault does not stop there. One third of all juvenile victims of sexual abuse are under the age of six. Of the 126,000 of the children reported to be victims of sexual abuse in 1995, 75% are girls. (Statistics by the Department of Health and Human Services)

Many sex offenders either don't register, or fail completely to register their correct address. In Tulsa, OK the addresses of half the 3,731 sex offenders on a State Department of Corrections registry cannot be verified. Failing to register is a felony. It is punishable by up to five years in prison and a fine of 5,000 dollars. The problem is created where legislation requires the offender to register within a certain amount of time of their departure from prison. But verification is not

required. So when they move or fail to register, they cannot be traced until another crime is committed.

For those who think that legislation is to blame for this problem in the United States, hold on another minute. In my effort to provide you with a partisan story, I want you to understand that the GOP (the Republicans) has taken an initiative and put a "Parental Rights" bill on the Assembly agenda of New Jersey. It provides a requirement that parents be notified before a minor child has an abortion or other medical procedure. In conjunction with that, an Internet directory of all sex offenders registered under this law. This includes a photo, address, crime and risk level of the sex offender. This list would be available to anyone with a personal computer. One side of the argument claims that this initiative ignores the offender's right to privacy, which is protected by the Constitution of the United States. On the other hand, the Government owes a Fiduciary Duty to the public not to endanger its citizens by infiltrating it with potentially dangerous people. Sex crimes are a crime against humanity and are, in my opinion, a hinging factor of whether or not somebody will live a life of psychological complications that effect the future lives they lead, including how they treat their children. There are several steps that need to be taken to combat these complications and human pain and suffering. Those steps are up to you to take.

Sources:

<http://feminist.com/rainn.htm>
<http://www.stopsexoffenders.com>

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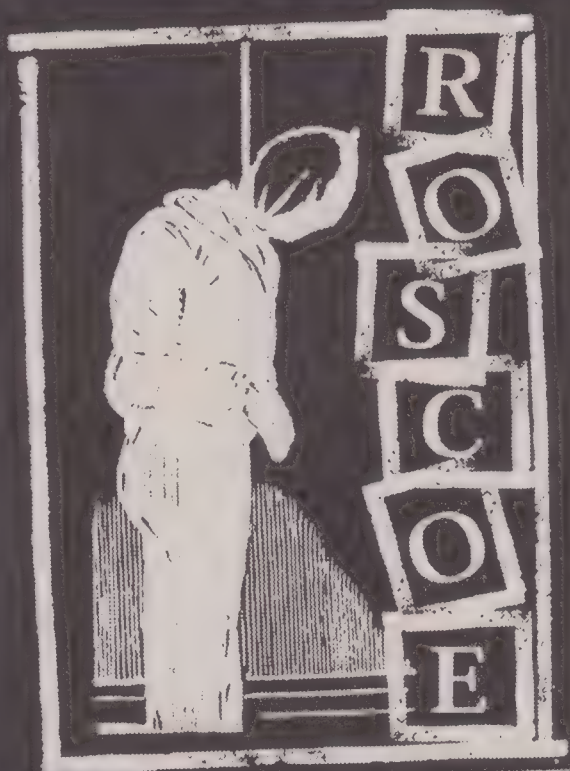
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INTERVIEW BY: SUNFLOWER DANIELS
MAKE UP: JENN ROSE
"VICTIMS": JENN & VANESSA

ONE WOMAN'S ACCOUNT



once a victim, always a victim.

Every 3 minutes, another woman is sexually assaulted. In 1996 alone, 307,000 women were the victims of rape, attempted rape, or sexual assault. One in two of these rape victims are under the age of 18, one in six is under the age of 12. These statistics have become so commonplace, it's hard to imagine these nameless, faceless numbers, actually being people. People that are our mothers, fathers, friends and neighbors. On May 5th, one of the many numbers took face in the name of London Avery. She is a 24-year-old mother, who had experienced being raped and molested 6 times in her life. This is her story.

Skratch: Let's start with the obvious question, how many times have you been raped?

London: (Thinking) 5 different times, by 5 different people. Wait, 6 times.

Skratch: Were they family members, friends, and strangers?

London: They were all. First time, they were just kids that were the babysitters, kids. 2nd times it was a neighbor, next time it was a boyfriend, next time was a friend.

Skratch: Do you remember how old you were you?

London: First time, I had to have been like 4 or 5. The babysitter's daughter, she was probably sixteen.

Skratch: When was the next time?

London: Her son started doing it too, they started doing it together, actually.

Skratch: What was going through your mind when this was happening?

London: I didn't even comprehend, like no idea what was going on.

Skratch: Did you tell anyone?

London: (shaking head) No. That one, I didn't say anything to anyone.

Skratch: Did the attackers parents know?

London: Um, I don't know. They were really whacked themselves, though. They used to take us to like, horror flicks, at the drive-in, in the middle of the night. They were pretty strange. I don't know, for them to do that to me, something must have happened to them. Probably in their family, I don't remember much, really.

Skratch: What were they doing to you? What was the extent of it?

London: Um, well, the girl used to like, make me touch her, and touch me, and go down on me, and make me go down on her. Uh, I don't recollect whether or not he actually had sex with me, but I know

that he would make me suck on his little wee-wee. He used to watch his sister do stuff to me.

Skratch: How long did that last?

London: Probably for a year. Actually, my mom pulled me out, because they were abusive, not because of the other things.

Skratch: They were [physically] abusive to you, as well?

London: Yeah, to all the kids.

Skratch: So, they were more than likely, doing that to all the kids?

London: Probably.

Skratch: When was the next time?

London: Uh, when I was 8, by a neighbor. The neighbor had a little girl, who was probably like two and a half. I remember, he was married, I used to go over there to play with the little girl, because all the group of kids used to go over there to watch the little, little kids. And uh, he just picked which victim, it was me and another girl. Both of us had been molested before. She was a little bit younger than me. His wife knew about it and left him with the little girl. Like, she took off from the marriage, gave him custody of the child. She couldn't handle it. She knew.

Skratch: What did he make you do?

London: I just remember him making me draw him, naked, make me touch it, touching himself a lot.

Always trying to attack me, whenever I had to go to the bathroom. Always trying to get in there, and get at me. Until recently, I used to go to the bathroom with the lights off. I took a shower with the lights off. The lights always had to be off.

Skratch: How old was he?

London: He was probably in his 30's, maybe 20's. He, um, there's bits and pieces that I remember from that situation. One is, I have a phobia of bathrooms.

Skratch: How long did that (the molestation) last?

London: That was probably about a year, before I told anyone.

Skratch: Who'd you tell?

London: I told my mom and step-dad. It was really hush, hush. Maybe that's why it's so easy to play it off like nothing ever

happened, because everybody else did. Like, oh, it's not important enough just to forget about it.

Skratch: How did she react?

London: We were sitting in my room, and the reason I told her was because of what was happening. To deal with it, I would steal. Anything, I didn't care. It was like attention, anything to get in trouble so I'd be grounded and couldn't go anywhere. Finally, one night, I started crying, and she was like, I don't understand. Why are you stealing? You're just acting like a bad seed. So that's when I finally told her that 5 dad had been touching me, and making me do things.

Skratch: What did she do?

London: She said don't go over there anymore.

Skratch: That was it?

"I have no happened, blacked as he got and grabbed really

London: That was it. I don't think she believed me. And, uh, then when she did, we called the police, and the police didn't do anything about it. There was me and a bunch of girls, and nothing ended up happening to him. He still has his daughter, who's all wacky now. He still lives in the same place.

Skratch: Were you surprised by her reaction?

London: No, being 9 years old, she acted like it was no big deal just don't go there anymore. Ok, I guess that's it. I don't think my mom knew how to handle it. It took a couple days, before it really clicked in. Before she really asked me any questions about it, and she was like, ok, we need to go to the police, we need to report it. She couldn't relate. The time someone tried to molest her, she was screaming up a storm and was able to protect herself.



HER TUNATE IS TIC

OF REPEATED RAPE

where I wasn't. I think she would have understood more, if I had told her what had happened earlier, but I didn't. I couldn't, especially being raped by a woman.

Skratch: Did the other girls ever come forward?

London: Yeah, everyone told on him. We went to the police. It did no good! They did nothing! Nothing. Because, we tried to explain to them what we could remember at 8 and 9 years old, ya know, trying to tell the police what's going on, and they're thinking it happened one time. If this is one time, one instance, why are all the stories so crazy? Why is it so spread out? So they just dropped it. Then after that happened, there was a girl I went to school with, and her dad tried to molest me. And I didn't tell anyone, because it was like, what's the point? Where's it gonna get me?

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Skratch: How did that affect your trust in grown-ups when you were that age?

London: I didn't feel safe anymore. You're supposed to feel safe. Like, your parents are supposed to protect you and believe in you and guide you, and I didn't. I didn't feel that. I didn't feel that before, which is why, I think, I latched on to him molesting me. It was like oh well, this is attention. Somebody caring about me. Ya know, it doesn't feel right, but I didn't want the little girl to get hurt. And if we were there, the attention wasn't focused on the little girl, it was focused on us. I think it was a lot of different things.

Skratch: How did that change your view of the cops? The cops are supposed to be the grand protector of the world.

London: I wasn't. It didn't necessarily affect my view of cops, it's just the system and the government, and it was like what the hell? They have all these rules

They're supposed to protect you. It's like, I started thinking about it when I got older, and learning about the rules and guidelines of what happens to people who are molesting and raping someone. And I'm thinking, what the hell do they care? If they get caught, they get like, what, 3 years, if that.

Skratch: I know that, a friend of mine was raped by her boyfriend, after she had broken up with him. He broke into her house, about 2 in the morning and gagged her, and raped her. She told the police. When it went to trial, and she was on the stand, they were cross examining her and grilling her about what she was wearing. It was august, it was hot, and she was asleep in her own house. But they were still making her look like a slut because she was wearing a tee shirt and little shorts to sleep in. He only got 6 months probation.

Not even jail time.

London: Yeah, the system has its priorities all out of whack. No matter what age you are, but especially if you are under 18, if you get raped or molested, or anything bad happens to you, it's like oh well, I'm deal with it and move on. Ya know, nobody. (Sigh of disgust) the system doesn't care. They're not there to protect you.

Skratch: What was the next time?

London: That would have been, when I was 17. It was my boyfriend. No, I was 14. And that one actually, he started to try to rape me, and my mom came home.

Skratch: Good timing, mom.

Skratch: Did you tell anyone?

London: Yeah, I told H. actually, it was stopped, not because of me, I couldn't say anything or do anything. It's all right back to the same thing. Ya know, once a victim, always a victim. You just constantly go back to that same place. I tried to figure out, ya know, if this ever happens again, how am I not going to revert back to being 4 or 5 years old, or being 8 years old and dealing with it. That's exactly what happens, at least for me.

Skratch: How did you deal with it, at the time? During it?

London: Roll my eyes in the back of my head, find a happy place, pretend

wasn't there.

Skratch: What happened with the boyfriend after that happened?

London: I never saw him again. I made sure I wasn't around him anymore.

Skratch: Did you guys go to the same school?

London: No.

Skratch: How old was he?

London: He was a year older than me. I grew up with him. And he knew what happened to me when I was younger.

Skratch: He probably played on that.

London: He was just an asshole. The very last time anything happened to me, was when I was 17 and it was a friend that we used to play with a lot, and my friend was dating his brother and I thought he was kinda cute, so I kissed him and didn't like it. Bad idea. And he had other things in mind. I have no idea what happened, because I blacked out as soon as he got forceful, and grabbed my crotch really hard. I woke up the next morning and left, and never saw him again.

Skratch: Did you tell anybody about that?

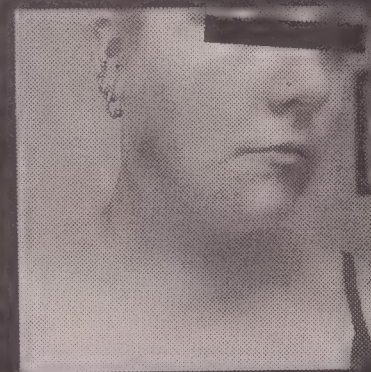
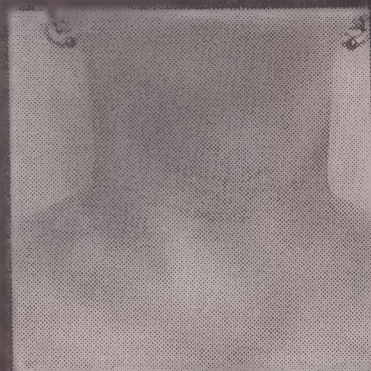
London: I told my boyfriend, at the time. And he was upset, but what was he going to do? I wouldn't want him to tell anyone. I wouldn't want him to do anything about it. Eventually, I told the people that were hanging out with him, like the girls, but nobody, even then, my friends, it was just kinda like oh yeah, whatever. Like a blow-off.

Skratch: Why do you think people react like that?

London: I don't know, I really don't. Maybe it's because I do have a facade of being able to handle my own, and so independent and badass attitude, people look at me like 'what? You were a victim. Of what? Yeah, yeah, sure, whatever. How could you be a victim? I've been a victim my entire life. I don't choose to be a victim, that's why I am the way that I am. That's why I don't let just anyone into my life. I don't want to become a victim again.

Skratch: You know, there is a statistic that a high percentage of girls that were raped or molested at a young age, that their mothers were as well. Having a daughter, how does that change the way you raise her.

London: I'm very protective of her. It's really hard right now, because I'm not with her dad right now, so I can't constantly be watching her. It makes me very leery of everybody. My family. My own brother, who has been molested. I still worry that he's going to try something on my daughter, even though I know he wouldn't.



"I didn't want to play victim anymore. I was 14. I took a bottle of Tylenol... all I did was throw up."

Skratch: Do you think you'll ever tell her what happened?

London: I don't know. I'm hoping I won't ever have to. I'm hoping that nothing will happen to her, and she won't be put in that situation. I'm very cautious about making sure that I try to give her attention, that I try to let her be around other kids that I am friends with their parents, not just strangers. Cause with me, I didn't have a lot of guidance. I didn't have like, "my mom was never really a mom." So it was like fend for yourself.

Skratch: Was she young when she had you?

London: Yeah, she was 15.

Skratch: Was she raped or molested?

London: No. Actually, well, she had a step-dad that tried to molest her, but she screamed and told on him. It stopped him. It's possible she could have been, and hasn't said anything. I know that when she married my step-dad, he raped her while they were together. I was a victim before that even happened to her.

Skratch: A lot of people blame themselves. Do you feel any sort of guilt?

London: I just think, how stupid to go back. How stupid not to avoid the situation.

Skratch: Do you ever have flashbacks?

London: I have night sweats sometimes, and nightmares. Daydreaming, like something will pop into my head that I've forgotten about. It happened so many different times; it just becomes one big incident.

Skratch: Did you ever try to commit suicide because of it?

London: Yeah. I've been institutionalized for that. It was a lot of things, but that was definitely a big part of it. I didn't want to play victim anymore. I was 14. I took a bottle of Tylenol... all I did was throw up.

Skratch: What put you in the hospital?

London: That time I took aaaa bottle of muscle relaxers, and I really was going to die.

Skratch: Who found you?

London: My friend, F., found me and called my mom. I tried to run away, but they caught me and they took me

away to the hospital and gave me charcoal. Then they hospitalized me. It didn't do me any good, because I didn't stay long enough. I didn't want to work with it. I played 'em, I told 'em what they wanted to hear, and they let me go 3 days later.

Skratch: How has it affected you, physically and mentally?

London: Physically, I struggle with my weight. Mentally, it's hard, very hard, because I have a hard time letting myself get attached intimately, like sexually, sometimes. Sometimes, if I'm being intimate, I'll cry. If he touches me in certain ways, I'll start to cry. And that's hard, because they're like, what's going on? My current boyfriend, he doesn't know. I haven't told him anything. So he just freaks out like, "why are you crying?"

Skratch: You said there were 6 times. What else happened?

London: My friend's dad. I didn't go back, that only happened once.

Skratch: When was that?

London: That was when I had just gone through the stuff [with the neighbor]. I was still 9.

Skratch: With any of the attacks, did you foresee it coming, get any feelings about anyone having gone through it before?

London: The neighbor, I did, actually. Everyone else, no. My boyfriend, I trusted him. I knew him since I was 7 years old. I found out later that he did end up raping somebody, after me.

Skratch: Do you think it's possible to recover from something like that?

London: Yeah, but I think I have a long way to go. Because I'm not gonna be able to fully recover, till I can fully remember, and deal with the emotions that I went through, that I haven't dealt with. There is just so much that I don't remember. I have a big fear of coming back at the wrong time.

Skratch: Did you get therapy for it?

London: Yeah, my mom put me in a lot of group counseling for girls under 18. The others dealt with it by having lots of sex with lots of people, and I did just the opposite.

Skratch: What was your first voluntary sexual

encounter like?

London: It was my husband. I was 16. He was the first person I actually let myself get close to and gave myself to, because I loved him. But I couldn't let him finger bang me until 2 years after we were married. If he touched me down there with his hands, I'd freak out.

Skratch: If you were out in that situation again, do you think you'd handle it differently?

London: Yeah, now I know to run away, not just in my mind, but physically get up and walk out the door, or kick their ass because I have taken a lot of self-defense classes. So, if they are stronger or bigger than me, I can throw 'em down.

Skratch: Let's try a little word association. What's the first thing that comes to mind when you hear the word force?

London: Struggle.

Skratch: How about penis?

London: Chicken bone.

Skratch: Chicken bone?

London: Yeah, one of the guys used to say he had a chicken bone in his penis, and that's why it was hard.

Skratch: What about love.

London: J. [current boyfriend's name]

Skratch: Anything you'd like the readers to know, before we finish?

London: Just because the system failed for me, doesn't mean it would fail for you. Even though the punishment rarely fits the crime, tell someone. If I could change anything, I'd tell from the beginning.

Skratch: Do you think doing this interview has helped you work through what has happened?

London: I think maybe it has opened some doors, for my thought process. Made me remember some things that I didn't before.

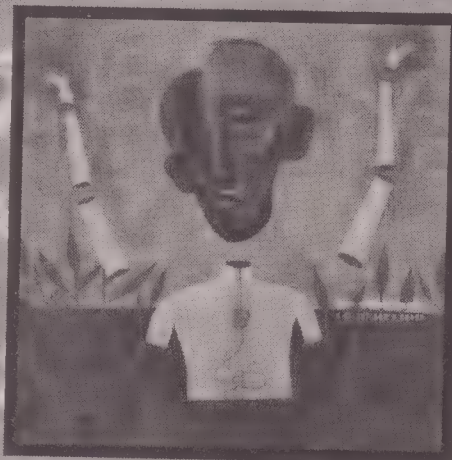
I'd like to thank London for her strength in doing this interview.

*All statistics were taken from www.rae.org. Name has been changed.

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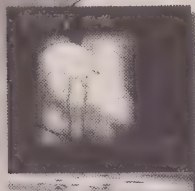


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RAPE STATISTICS

COMPILED BY SUNFLOWER DANIELS

(ALL INFORMATION WAS TAKEN FROM THE RAPE ABUSE AND INCEST NATIONAL NETWORK, WWW.RAINN.ORG)

SOMEWHERE IN AMERICA, A WOMAN IS SEXUALLY ASSAULTED EVERY 2 MINUTES.

AN ESTIMATED 31% OF RAPED AND SEXUAL ASSAULTS WERE REPORTED TO LAW ENFORCEMENTS. LESS THAN 1 IN 3.

BETWEEN 1995 AND 1996, MORE THAN 670,000 WOMEN WERE THE VICTIM OF RAPE, ATTEMPTED RAPE, OR SEXUAL ASSAULT.

APPROXIMATELY 28% OF VICTIMS ARE RAPED BY HUSBANDS OR BOYFRIENDS, 35% BY ACQUAINTANCES, AND 5% BY OTHER RELATIVES.

1 IN EVERY 4 RAPES TAKE PLACE IN A PUBLIC AREA OR IN A PARKING GARAGE.

AT LEAST 45% OF RAPISTS WERE UNDER THE INFLUENCE OF ALCOHOL OR DRUGS.

68% OF RAPES OCCUR BETWEEN THE HOURS OF 6 P.M. AND 6 A.M.

29% OF FEMALE VICTIMS REPORTED THAT THE OFFENDER WAS A STRANGER.

APPROXIMATELY ONE-THIRD OF ALL JUVENILE VICTIMS OF SEXUAL ABUSE CASES ARE CHILDREN YOUNGER THAN 6 YEARS OF AGE.

ACCORDING TO THE JUSTICE DEPARTMENT, ONE IN TWO RAPE VICTIMS IS UNDER THE AGE OF 18.

ABOUT 81% OF RAPE VICTIMS ARE WHITE; 18% ARE BLACK, AND 1% ARE OF OTHER RACES.

WHILE 9 OUT OF 10 RAPE VICTIMS ARE WOMEN, MEN AND BOYS ARE ALSO VICTIMIZED BY THIS CRIME. IN 1995, 32,130 MALES AGE 12 AND OLDER WERE VICTIMS OF RAPE, ATTEMPTED RAPE OR SEXUAL ASSAULT.

TEENS 16 TO 19 WERE THREE AND ONE-HALF TIMES MORE LIKELY THAN THE GENERAL POPULATION TO BE VICTIMS OF RAPE, ATTEMPTED RAPE OR SEXUAL ASSAULT.

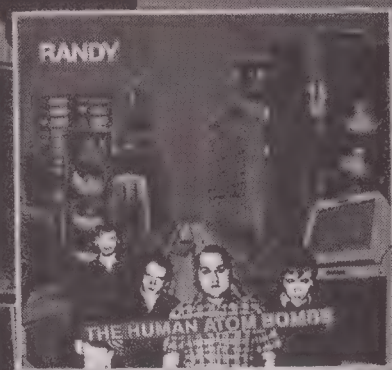
BEFORE YOU FINISH READING THIS, ANOTHER WOMAN HAS BEEN RAPED.

RANDY

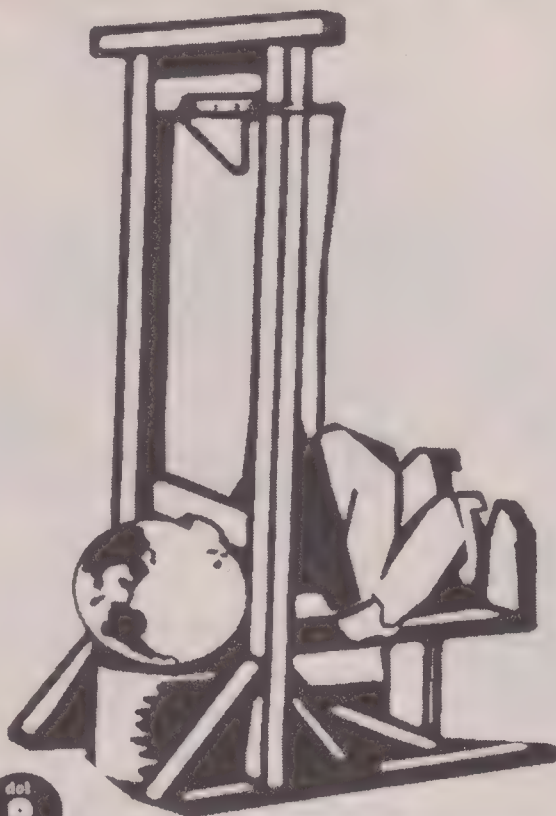
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W R I T T E N B Y : G R E G L E O S

The Clothesline Project, a national domestic awareness group, visited the UCLA campus May 16-18, 2001 and focused on domestic violence against women. Unfortunately this noteworthy and important project only told half the story. Why? Because the evidence is overwhelming that domestic abuse is committed by both men and women in almost equal numbers.

For example: Dr. Martin Fiebert of the department of psychology at California State University, Long Beach compiled and summarized 117 scholarly investigations with more than 72,000 respondents and found that women were every bit as responsible for initiating and engaging in domestic violence as men.

Longtime domestic violence researchers Richard Gelles and Murray Straus, who have been hailed by the feminist movement for their pioneering work on bringing domestic violence against women to national prominence, have repeatedly found that violence is as much a female problem as a male problem, in both minor and serious assaults.

Studies conducted by the Family Research Laboratory at the University of New Hampshire in 1975, 1985 and again in 1992, found that abuse rates were equal between husbands and wives. In fact, the studies indicated that abuse of wives by husbands was decreasing while abuse of husbands by wives was increasing ("A Man's World: How Real is Male Privilege and How High is the Price?" by Ellis Cose).

Another recent study by University of Wisconsin psychology professor Terrie Moffitt also shows that violence in the home is initiated by women as much as

by men. In the article "Hitting The Wall: After 20 years of Domestic Violence Research, Scientists Can't Avoid Hard Facts" feminist Nancy Updike cites the new study and supports the data published in 1980. (Mother Jones, May/June, 1999).

In "The Truth about Domestic Violence: A Falsely Framed Issue" R.L. McNeeley, a professor of social welfare at the University of Wisconsin, testified to equal rates of abuse by men and women, and Susan Steinmetz, director of the Family Research Institute at Indiana University and Purdue University, reached the same conclusions in 1978 in "The Battered Husband Syndrome."

Crime statistics do indicate that women are far more likely to suffer serious injury in domestic violence than men are, but some have suggested that these statistics may be a bit misleading due to the fact that surveys show that an abused woman is nine times more likely to report abuse as an abused man is.

The furor and fallout from the O.J. Simpson trial of 1994 left the American public with the false impression that husbands murder wives significantly more than wives murder husbands. For example, a 1994 Department of Justice study on "murder in families" they analyzed 10,000 cases and found that women made up more than 40 percent of those charged in familial murders. The survey also shattered the feminist myth that men who murder wives are treated leniently by the "male" criminal justice system. In fact, exactly the opposite is true. When men are convicted of murdering a spouse, they are sentenced to three times as many years in jail as women. In addition, women were 10

times as likely to get probation for their crime as men.

As a whole, the Justice Department survey reports that of all familial murders (of spouses or of children), males were the victims in 56 percent of all cases and that females were more likely to have killed males than males to have killed females.

Feminist academics often argue that domestic violence is a crime committed uniquely by men against women, which they blame on "patriarchy." In reality, domestic violence is as common in lesbian relationships as it is in heterosexual ones. One survey of bisexual women showed that they were 40 percent more likely to have been abused by their most recent female partner than all of their past male partners combined.

According to St. Joseph's University sociology professor Claire Renzetti: "It appears that violence in lesbian relationships occurs at about the same frequency as violence in heterosexual relationships... (lesbian) batterers display a terrifying ingenuity in their selection of abuse tactics, frequently tailoring the abuse to the specific vulnerabilities of their partners" ("Violent Betrayal: Partner Abuse in Lesbian Relationships").

As well as being responsible for their share of spousal abuse, women are responsible for more than their share of abuse against children. A recent study of confirmed child abuse found mothers committed the abuse at nearly four times the rate of fathers. Another study showed that mothers commit well over half of parental murders of children, not fathers. ("Ceasefire: Why Women and Men Must Join Forces to Achieve Equality" by Cathy Young). Like wise, a USC survey cited by radio doctor Dean

O'Dell showed that the incidence of Sudden Infant Death Syndrome is actually not as common as once believed, because many of the dead infants had, in fact, been suffocated under a pillow by their mothers, who then claimed "SIDS." Child endangerment and child neglect are also overwhelmingly female.

While many prominent feminists such as Gloria Steinem have argued vehemently that domestic abuse is a gender issue (with women being the victims and men the victimizers), many other feminists have recently spoken against these claims. Feminist activist Erin Pizzey, an advocate for battered women since the 1970s and the author of "Scream Silently or the Neighbors Will Hear," says that domestic violence against men is now ridiculed and ignored in the same way that domestic violence against women was ignored 30 years ago. She says "there are as many violent women as men, but there's a lot of money (now) in hating men. The activists... (are) there to fund their budgets, their conferences and their statements against men." Even Susan Faludi, author of the feminist classic "Backlash," has appeared on talk shows speaking with, and advocating for, battered men. And several organizations, such as SAFE (Stop Abuse for Everyone) have united both men and women in the cause of bringing to light the obvious truth that domestic violence is a two-way street.

Familial violence, by and against both men and women is a serious problem in a violence-wracked America, but it is a problem for which both men and women share equal responsibility. Over the past 30 years, feminist activists have justly called abusive men to account for their despicable actions. It's now time to do the same for abusive women.

BEHIND THE PSYCHE OF VIOLENT PRISONERS

"We all possess the equipment to be violent. We all have some tendencies towards violence."

Dr. Menton: Once a new prisoner was transferred in. He looked at me and told me that he used to run his former prison. I told him that he wasn't in charge here and he became very upset and rude. Some other prisoners asked me if I wanted them to take care of him. I said, "No, I can take care of myself." I was not going to affirm to them that it was ok to hurt others. However, his rudeness wasn't just to me, it also affected the other prisoners. The next time I saw him, he was brought to me with red pick holes all over his body. I took him to the infirmary and he was transferred to another prison.

SKRATCH: DO YOU THINK THAT INCIDENCE OCCURRED TO GAIN RESPECT, OR WAS IT OUT OF UNCONTROLLABLE ANGER?

Dr. Menton: In this case it was upbringing, consistent with that of many out of respect. The new prisoner-violent offenders, yet he never turned to or disrupted their system of violence or crime. A muscular inmate took over, their system of leadership, and stated, "It sounds like we've had the same upbringing. Why are you up there in a suit, and I'm down here?" The reason, he stated, was that he was shown kindness through friends and other members of his family. He was taught the value of worth and felt that he had worth. As human beings, we have the ability to offer each other affirmation.

SKRATCH: IN THE PRISON SYSTEM, DO YOU THINK THAT NON-VIOLENT OFFENDERS MAY BE MORE TURNED ON TO VIOLENCE BY EXPOSURE?

Dr. Menton: Prison is a violent place. With the exception of some drug offenders, most people in prison are there for committing violent crimes. When I first started this job, a friend told me, "Remember, these people aren't in here for breaking windows." Since most of the people on the inside are violent, others may want to portray the image of violence in order not to be preyed upon.

SKRATCH: WHAT TYPES OF VIOLENCE HAVE YOU SEEN WHILE WORKING FOR THE VARIOUS PRISON SYSTEMS?

opmental stages. The mother seems to have more power, probably because the mother typically spends more time with the child in the developmental stages (early childhood). Children also tend to emulate their parents, even subconsciously. When I had kids, I found myself saying some of the same things to them that my parents used to say to me and I wondered, "Where did that come from?" In two well-documented cases of violent crime, it was found that the parents of the convicted murderers were in denial. They saw their children as victims also, and couldn't understand why their children did these things. Upon further investigation, it was found that in both cases, that as children, these murderers were severely abused by their parents.

SKRATCH: HOW EFFECTIVE DO YOU THINK OUR EDUCATION SYSTEM IS AS FAR AS TEACHING THE YOUTH TO AVOID AND/OR CONTROL VIOLENCE?

Dr. Menton: We put a lot of responsibility in our schools. One way that schools discourage violence is by keeping kids engaged in other activities. Sports, clubs, and other activities give students positive affirmation and keep them occupied. Unfortunately, our society is obsessed with saving money by cutting taxes. When less tax money is spent, that forces schools to cut programs. The first programs to be cut are the arts, the music, the clubs, and the sports. Often, the programs that aren't cut are given relatively large admission fees. A typical student from a poor home will not be able to afford these fees. Sure, a student can apply for exemption, but realistically, what student wants to sign a paper that admits that they are poor?

SKRATCH: THANK YOU VERY MUCH FOR YOUR TIME.

Dr. Chris Menton is currently an associate professor of criminal justice at Roger Williams University in Rhode Island. Prior to acquiring his Ph.D., he spent 20 years working with the Massachusetts Department of Corrections. He has worked with prisoners from minimum to maximum security in several different Massachusetts state institutions. I had the opportunity to discuss violent behavior and violence in prison with him.

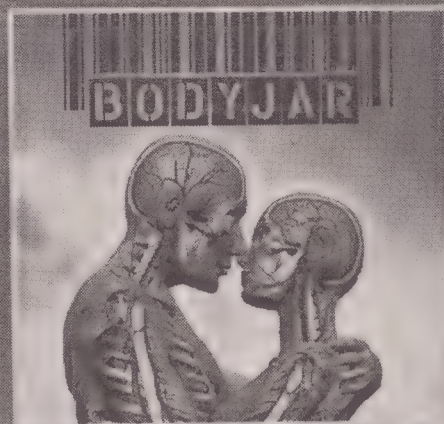
SKRATCH: DO YOU THINK THAT THERE IS A PROFILE FOR A VIOLENT PERSON?

Dr. Menton: We all possess the equipment to be violent. We all have some tendencies towards violence. What makes a violent person different is their inclination to act upon these tendencies. People who were brought up witnessing violence or being a victim of violence seem to be much more likely to act upon the violent impulses that we all possess.

SKRATCH: HOW MUCH INFLUENCE DO YOU THINK ENVIRONMENT HAS ON A PERSON'S TENDENCY TO ACT VIOLENTLY?

Dr. Menton: One time a man came into the prison to speak about violence. This man had grown up wit-

nessing violence throughout his childhood. As a child, he was continually beaten and



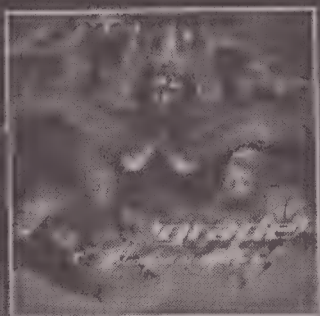
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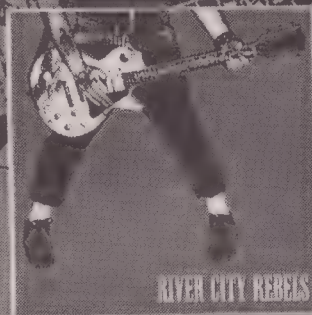


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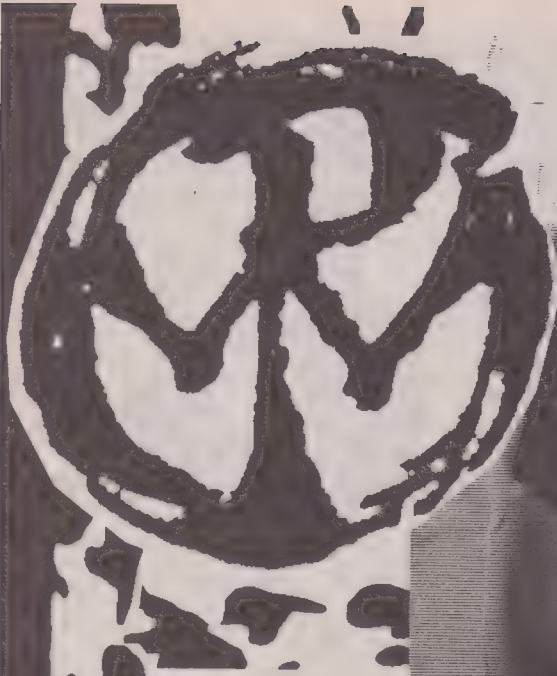


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INTERVIEW BY: ALEXA WILDER

PENNYWISE
Interview with Jim Lindberg
(Performed via the information superhighway ala Alexa Wilder)

"Sup, bro?" Ah, the verbal anthem of the southern Californian S-10 driving, pooka-shell-necklace-wearing, "no fat chicks" sticker-purchasing male pierces the ears, like fake nails on a chalkboard. But alas, as the call of the wild bro-man clears the air, a saving grace filters into the intersection. Although it is being played at a decibel loud enough to be classified as detrimental to the eardrums of innocent drivers three lanes over, Pennywise is blasting through the speakers. This fact is somewhat redeeming for our all-too-common O.C. male prototype, and yet still a little unsettling for those of us Pennywise fans a few rungs up on the mental ladder. It is always an amazing feat when a band can rope in a strong foundation of intellectual fans with a taste for good music and yet somehow also manages to peak the interest of the not-so-aware masses. It's taken to a delightfully ironic level when the band's lyrics reflect a cynicism towards the level of consciousness of the mass, yet the mass is too unconscious to make the connection as they proudly blast the lyrics through car stereos (picture aforementioned subject). I would venture to say that Bad Religion is the only other band that has been able to accomplish this intricate task. So there must be something snazzy about a band that can make a fan out of just about anyone, eh? Darn tootin', there is. When you consider the fact that Pennywise was formed in Hermosa Beach (circa 1988 for you nitpickers), original stomping ground for successful bands like Black Flag, Circle Jerks and Descendents, it is likely that their future was destined to be bright from the start. They probably even had to wear their sunglasses at night. Jump ahead thirteen years (how's that for dedication, my friends?), and find Pennywise signed to Epitaph, releasing their seventh album, playing the Vans Warped Tour and enjoying worldwide popularity. Also find them reeling over the soul-searching questions I've lined up for them...

Skratch: So tell me a little bit about the new album that's coming out June 19th. (Or,

if you're feeling verbose,

tell me a lot about the new album that's coming out June 19th. It's your call).
Jim: The new album is called "Land of the Free?" and was produced by Joe Barresi. This is our most political album to date. We see it as a soundtrack for WTO protests and human rights activists all over the world. The Bush administration is going to take us right back to the Reagan era in terms of class equality, and this time I think people of our generation aren't going to be as willing to roll over and take it in the ass again. We hope our music inspires people to get involved in some way. Either that or they can just rock out to it.

Skratch: So what is the biggest bone you have to pick with the state of our society?
Jim: The class warfare being supported by a right-wing conservative government, who is a puppet of Big

"I'm a Deist. We all should be. Convert now or you'll burn in... somewhere, I'm not sure."

Business. (Read Noam Chomsky to learn more scary stuff that government does behind the scenes.) Bush appointed a Department of Interior, staffed by former oil executives. What does that tell you about their concern for the environment? I'm not a tree hugger, but I would like my kids to be able to surf in clean water, not toxic sludge.

Skratch: I've heard you guys would rather be on the road than in the studio, so there must be something exciting going on out there to keep you going. Any funny/weird/shameful tour stories you care to share?

Jim: The road is good just because we get to see the people who like our music and we all can get together and let out some pent up frustration together, without having to do something unlawful. We've done all the stupid spinal tap/jackass stuff out on the road, trashing hotels, being assholes to people in general, but even that gets boring. Fletcher is usually the ringleader in all that. He lives for deviant mischief and he rarely sleeps on the road. Here's a good story; one time he had a one-man orgy with just himself and some food and alcohol on the bus. At the end he threw up all over himself, and was sitting there with hot dogs and mayo all over his face and in his hair. The bus driver came on board and said "You don't pay

me enough for this shit," and quit. That was fun to watch.

Skratch: What is the best town you have ever played in? (Please specify if "best" is defined by nightlife, captivating scenery, or mean average cup size of bras in the town).
Jim: Best town would be Brisbane, Australia. Good surf, beautiful scenery, the people live to have a good time. Oz rules.

Skratch: What is the biggest shithole you have every played in? Are there any particularly spiteful memories?

Jim: Biggest shithole: The people in Atlanta are cool, like anywhere else we go, but one time we played a show in the middle of summer that was extremely hot. Probably 120 degrees on stage. I seriously thought I was going to die of heat stroke. After the show, I told the manager of the club that it was torture up there, and he said, "Didn't anyone turn on the air-conditioning for you guys?" Then he turned on this big a.c. system above the stage, and cold, arctic air came blowing over us. That sucked.

Skratch: What music do you guys usually have jamming on the old noise box when you're on the road?

Jim: Sublime, or something mellow to relax the eardrums before they get pulverized all day.

Skratch: Do you ever listen to your own stuff and slap each other inspirational high-fives? Do you ever do anything gay like that? Would you even admit it if you did?

Jim: No. It's more likely that we would give each other shit about playing a bad chord or something. We're kinda like brothers in that respect. We feel corny doing any of that rah-rah stuff like band hugs or whatever. I saw the Chili Peppers do this group circle prayer type thing back stage once. It was cool for them, but we would laugh if anyone of us suggested something like that. We like to spit beer at each other on stage, does that count? (Sure, Jim. But don't you think that gimmick could be spruced up a bit with some ass grabbing? Just thought. - A.W.)

Skratch: Favorite album of yours thus far? Favorite song? (*Note: favorite song does not necessarily have to have been recorded on favorite album. I will cut you that slack. I'm a pretty easy-going gal). Why are these such precious gems. in your beholden eyes?

Jim: Favorite album this year? The Vandals,

"Look what I almost stepped in" rules. I like the new Gob album. The new Guttermouth is cool. Lars and the Bastards is punk as fuck. Zero Down. Favorite song? "Fuck Authority" on our new album. I know that's messed up but it's true. It's pretty rare that I'll listen to any song we play; I usually record the songs then never listen to them again. But that one makes me want to sing along even though I'm the one singing. If you only have one tiny little punk bone in your body, you should be able to relate to that one.

Skratch: What is the funniest/most unsettling groupie experience you have ever had? Where did it occur?

Jim: Just recently a group of guys painted PW logos and lyrics on their car and drove out to California from Florida to meet us. I was a huge Descendents fan growing up and would have done something equally ludicrous, but luckily they went to the same high school as I did.

Skratch: Would you be upset if I brought up the whole Fletcher-drunkeness-Love Line-regurgitation episode?

Jim: Fletcher was frightened to death of what his tough-guy punker friends would say about him if he was on KROQ, so he pulled a few drunken stunts live on the air to cover his ass. It worked perfectly. Unless you are Adam Corolla or Dr. Drew.

Skratch: Now that I've already brought the topic to the table, would you be madder if I asked if you care to clear up any gaps in our knowledge of the matter? It is rumored that there is concern surrounding the drinking habits of young (okay not very young, but it has a ring to it) Fletcher. Is this true? Would you even tell us if it were? While we're on a serious note and there's already sweat on your brow, what do you think about the existence of God?

Jim: Fletcher is sober most of the time, but when he decides to drink a few gallons of white russians, lock your doors because the devil's coming out to play. There isn't enough memory on my computer to write about what I think about the existence of God. I'm a Deist. We all should be. Convert now or you'll burn in... somewhere, I'm not sure.

Skratch: Okay, enough of the heavy stuff. How about some light-hearted fun facts about the group? WHO IS:

The biggest chick magnet— Randy says he is.

The best bullshitter— Hands down, beyond a shadow of a doubt, don't believe a word that comes out of his mouth - Fletcher.

The biggest bookworm— Me read lot of book. Me spel good too.

The most likely to be wearing loafers and Dockers with in a decade— Hey, I look good in Dockers.

The most likely to wear absolutely nothing for a decade (or for a day)— Byron.

The most likely to get in a bar fight— Fletcher - I suggest you give him a light if he asks you for one.

Losing the most hair— Don't be surprised if I'm running the shaved head look a few years from now. Until then, the hat stays on.

The most focused/determined— Stewart; our manager.

The most sensitive/dove-like— I've been known to bust into "Imagine" by John Lennon while watching CNN.

The most likely to puke while hosting a Los Angeles-based radio talk show? (Couldn't resist). — I'll give you a hint. Not me. Not Randy. Not Byron.

Skratch: So where do you guys see yourselves in 10 years as a band?

Jim: Doing the "Where are they Now?" stage at the Warped tour.

Skratch: Where do you guys see yourselves individually in 10 years? Are you more likely to be waking up to a picket fence and manicured lawn or to a headache, pool of puke and horny strippers?

Jim: We all plan to be playing music, with a picket fence and manicured lawn, in a pool of puke with horny strippers...

"We all plan to be playing music, with a picket fence and manicured lawn, in a pool of puke with horny strippers..."

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H2O:
Interview with Adam Blake,
bassist
By Snotty Scotty

By the point, H2O should be a familiar name to everyone that's into punk and hardcore. Started up by former Sick Of It All member John Korte, H2O took their act on tour with everyone from the Mighty Mighty Bosstones to Misery Order and gained huge followings in several East Coast cities, based on the energy of their live shows and debut record. Now, after bouncing from blackout to Epitaph, the band has signed to MCA Records and is once again jumping on the Warped Tour. For some, they're too poppy. For others, they're too poppy. In the wrong crowd. But for their legions of fans, they're THE positive hardcore act of the 1990s, and are sometimes compared to 7 Seconds. If their prime, but don't believe the hype or the trash talking, read what bass player Adam Blake (yes, the same one that used to be in Shelter) has to say on the subject of H2O.

Skatch: How's it feel to be back on the Warped tour? I know you guys had some issues with the venue security at the Camden/Pilgrimage show one time. Is that a problem that comes up a lot with these larger tours?

Adam: We're really excited to be doing Warped again. It's been a while and it's definitely a good time. It's cool because you get to spend the summer on tour with a bunch of cool bands and great people, and it has a real community vibe to it. I mean, this mini-punk rock thing rolls into town and then, at the end of the day, packs up and leaves again. That's an awesome thing to be a part of. As far as security issues at large, it shows goes, it's definitely something we look out for, but the vast majority of shows seem to go off without a hitch in that department and everybody has a good time.

Skatch: What's with the move to MCA, major label and problems with

Epitaph?

Adam: We're really psyched with MCA. They have treated us really well and left us pretty much alone to do our thing. Of course, when we went to a major, there were the initial worries that maybe they would try and make us into something that we're not. But, actually, the opposite happened and they encouraged us to keep doing what we were doing and, in fact, have done nothing but support us in making our ideas in the way things should be come to fruition.

Skatch: New record, Go. How do you feel it fits in with the rest of the catalogue? Anything feel different this time? How did working with Matt Wallace affect the record?

Adam: The new record is called GO, and it's coming out on May 15th and we're proud as hell of it. I really don't think that we could have made a better record. At this point in our career, and I think it's the best stuff we've ever done. I think being in a band is a constant process of looking at yourself and trying to figure out what defines you and what it is that you do best, and I think, on this record, we figured it out and went for it 100%. I think that having Matt Wallace work with us really helped up our game. I think everybody gave everything they had to this record. It was awesome because this was the first time that we recorded all the basics with everybody singing, so it feels a lot more live.

Skatch: On F.F.T.W. you responded to a lot of criticism in the song "Guilty By Association." What are your thoughts on violence in the hardcore scene, and, particularly, how does D.M.S. factor into the issue?

Adam: Personally I don't think that violence belongs at an H2O show. Period. I mean, some bands sing and promote that kind of attitude and I guess if that's what they want to be about, then, so be it, and personally I choose not to listen to it. Now don't get me wrong, I'm

if you went to a show and asked 500 kids what was punk and what was hardcore then you'd probably get 500 different answers



not a pacifist and sometimes violence is the best solution to a situation, but not because some kid stepped on your new Nikes in the pit. I thought hardcore was about coming together, not fighting among ourselves.

Skatch: What are your thoughts on the distinction between punk and hardcore? I see all kinds at your shows. Is your tour with everyone from Face to Face to W.O.D. and your music crosses the lines of both?

Adam: Hmm. The punk/hardcore question. It's actually a really hard one to answer because it's a question of semantics and I bet if you went to a show and asked 500 kids what was punk and what was hardcore then you'd probably get 500 different answers, a lot of which would contradict each other. In my mind, the difference isn't so much musical as it is in attitude. I think punk/rock says tear down and hardcore says build. I think punk/rock points out the problems, whereas hardcore looks for the solutions. But like I said above, that's just my definition, someone else might see the opposite. I try not to get caught up in terminology.

Skatch: During your shows, what's the most intense thing you've seen a fan do?

Adam: I remember this guy proposing to his girlfriend on stage, at one of our shows. I mean, here it this guy asking his girl to spend the rest of her life with him, and all that that entails. I mean, that's heavy stuff, right there, and he chooses to do it on stage at our show. I gotta say that that was a really cool moment.

Skatch: When you were a kid, what bands inspired you (any of you) and got you into the hardcore scene? How

has being in a band achieved a certain level of popularity affected your views on the scene as opposed to being a kid at a show?

Adam: I guess my early influences, as far as hardcore goes, were a lot of the youth crew bands from NYC like Youth Of Today, Gorilla Biscuits, Judge, that whole era. From there, I was a major fan of looking back and seeing who inspired those guys, so I found Minor Threat, The Cro-Mags, AF, etc. After that, I was hooked and I picked up all the records I could find. I remember hearing Bad Brains for the first time. Holy shit, that right there changed my life. That's a band that has it all, and then some. I mean that's one of the best things about being in a band like ours, you get to meet these people that you looked up to when you were younger. Going on tour with 7 seconds was a real honor and we have actually been fortunate to play with a lot of our idols. Suicidal Tendencies, AF, Madball, Gro-Mags, Rancid, and Bad Brains etc. It's definitely an awesome thing. In answer to the second part of the question, I think being in a band that tours as much as we do and all that definitely changes your view of the scene. I mean, we're always traveling so we never get to see what it's like in any one place for too long. I think when we do have is a definite grasp on who comes to our shows and who our audience is, and if that's an indication of the scene, then we're psyched, because you don't see many fights and I see a lot of kids and positive kids at our shows and that's really cool.

Skatch: Lastly, bottled, spring or tan?

Adam: Bottled all the way. If you got it.

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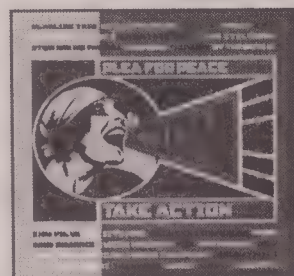


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PHOTOS BY JC GOULET

INTERVIEW BY ASS

Phobia Line-up:
Shane McLachlan - Vocals
Bruce Reeves - Bass
Steve Burda - Guitar
Matt Mills - Drums

Skratch: Why Phobia and not Schizophrenia?
We're asses eh?

Bruce: Yea, you're an ass.

Shane: I am a diagnosed skitzo buddy. That's not funny!

Skratch: If the band had to pick a color to best represent the band what would it be and why?

Bruce: I would say black. My bass is black, our guitar and bass cabinets are black, our guitar cords are black, my truck is black, my shirt is black. Black is supposed to be evil and frightening right?

Shane: Back in black #1!

Skratch: What are not your musical influences?

Bruce: Is this a trick question? Our musical influences are not derived from our un-musical influence. I'm not influenced by plastic, lampshades or any small animals.

Shane: Every kinda music that focuses on Sex Drugs and rock'n'roll. Bands that lack intelligence or motive and contribute to the ongoing cycle of crap that labels put out. Not down with the Puff daddy at all!

Skratch: What is the chemistry like between band members? Are you all lovers in private?

Bruce: We're all strong enough for a man but made for a woman, and all are PH balanced for maximum wetness protection. Lovers...no, but Shane wore my underpants once. I threw them away afterwards.

Shane: I'm the arrogant bossman. No we're not lovers. Unless there's something they're not telling me. I ain't no homophobe. Our new drummer Mattdog is pretty cuddly though!

Skratch: How did you learn to play so damn fast?

Bruce: I took lessons from Ralph Macchio

but that didn't work so I began by harnessing all the powers of metal such as the Great Kat, Yngwie Malmsteen and Steve Vai.
Shane: Do we play fast? Ho can you possibly play faster than Green Day?

Skratch: What makes you motivated to keep playing?

Shane: Music is the only thing that helps focus my anger into something positive or into a positive situation / perspective. It keeps me from putting my head through walls over whatever chaps my hide.

Steve: When you go on tour to some other part of the world and people really appreciate you came all that way for them. That's a good feeling. Music gives me a lot to look forward to doing.

Bruce: It gets me out of the house.

Skratch: Any good tour/band stories? Tell us please.

Bruce: Well, most recently we had a run in with a psycho fella in Kobe Japan while we were on tour with Corrupted. We were warned about this guy that comes to the shows there that tries to get up on stage and fuck with the bands equipment. We were told not to take any shit from him if he tries to harass us or else he'll just keep doing it. So after three bottles of Japanese whiskey it was time to play. We made it through about three songs before the guy starts in on us. He grabbed Shanes mic, they struggled and he got pulled into the crowd where Shane proceeded to punch him a few times in the face before getting himself back up on stage. I was yelling at the guy to get the fuck out and I threw my pick and hit him right between the eyes. He didn't like that so he spit on me, and I spit back and jumped on him from the stage and punched him up a couple times. He got a hold of my hair somehow in the melee and ripped out half of a dread. So it mellows out for a second and we're all back on stage ready to play and this crazy guy goes and finds a whiskey bottle from the front of the club. We hear this war cry "ELAAEEEEAAHHHHH" and see this freak running at us. He jumps on-stage and tries to kill Shane with the whiskey bot-

tle. Luckily I was able to punch him on the side of the head pretty hard before he could do any damage with the bottle. He fell over and we beat him up a little bit again. We couldn't believe what was happening. So we get ready to play again, and we think the guy is done and kicked out of the club, but no...here he comes again. This time with something that looks like a knife in his hand. As he was jumping up on-stage to attack, I took my bass and cracked him square in the forehead and then nailed him again in the back of the head as he was going down. He was knocked out cold for out for about 10 seconds before waking up ready to fight again with blood dripping down the back of his head. So right then they called the show off and told us to get backstage cause the cops were coming. We went backstage and the crazy guy gets away again and comes busting through the door at me with his keys! We fall to the ground and he rips another dread from my head as I proceed to give him his fifth face smashing of the evening. He gets pulled off me and I take his keys out of my hair and that was the end of it. He ended up calling Corrupted the next day and apologizing about the whole thing. What a geek. We have a video tape of the whole thing that's pretty funny that we managed to get onto Real TV recently.

Shane: We were all shit-housed in Germany and this guy at the show had a vicious little yappy dog that kept barking at me. I guess I must have looked at it funny or something cause when I turned around to get another beer, the damn thing jumped up off the couch and bit me in the ass! The owner insisted that he was a good dog and wanted me to pet him and promised it wouldn't attack me again. So I tried to pet him and the little fucker bit my finger! So I ended up with big finger and swollen cheek for a few day after that.

Steve: There are plenty of other stories, but they're all about our cheap van breaking down on tour and what fucked up shit we had to go through to get to our next show.

Bruce: Yea, cheers to that dude in Idaho with no teeth that helped us fix the van!

Skratch: Worst thing that has ever happened

to the band?

Bruce: Being super drunk and tired after being on a 11 hour flight back from Japan and having to stop over in Canada. There was a mix up and we had to go through customs in Vancouver instead of doing it in L.A. so we got hassled a lot and we almost missed our connecting flight back to L.A. Canada sucks! They didn't like our happy go lucky drunken attitudes over there.

Shane: yea, they didn't like our drunk attitudes and they also didn't like the hello kitty vibrator they found in my bag either!

Bruce: Them Canadians don't take kindly to porn. Another time that was pretty bad was when we were coming back from Europe last year and had 24 hours to kill in Schiphol airport in Amsterdam. We took the subway downtown for a bit and checked out the night life for a few hours then ended up coming back to the airport and sleeping under some stairs and on some benches 'til our flight time. That kinda sucked. I think I pissed in every bathroom in that airport!

Steve: Yea that sucked, but what about when our alternator went out in the van in Philadelphia and the tow truck driver dropped us off in the wrong neighborhood for 5 clean cut white guys like ourselves! Basically we got hustled out of 20 bucks and had to deal with crack heads pushing shopping carts hassling us all night because we couldn't leave. Luckily a couple of honest tow truck guys ended up towing us out of there. Thanks cooter!

Skratch: What influences your song writing?

Shane: Lots of things. Everyday life, politics, personal experiences, stupid fucking people.

Bruce: Yea, all that stuff, and a whole lot of Tecate (Proud sponsor of Phobia band practice since Dec. 2000).

Skratch: Is "destroying the masses" a goal or just simply an album title? What would you like to change (if you had one wish) in popular culture?

Shane: Basically it's a song title projecting our endeavor or dream of breaking down all oppressive social structures politically or morally. What would I change in pop culture? No more cock rock bands! Also get all the jocks out of police uniforms.

Bruce: I'd like to destroy the existence of the Fred Durst empire and the record industry heads that manufactured his false fame. That guy is a knuckle head with a whiny irritating voice. I don't get it...he's supposed to be a tough guy right? I guess i'm just jealous because he gets to hang out with Matt Pinfield and Hugh Hefner. What more could a short balding man with bad tattoos like him ever want?

Skratch: Politically where do you stand?

Shane: Definitely not on the right. I stand strongly as an anarchist and believe that all the rich bastards that run our government interfere with our individual freedom. I'm not a materialistic robot that they strive to create. I will not subject myself to a system that wants to force fucked up values and worship a god that represents racism, sexism, homophobia, greed, and unfauling dominance. Politically they cant poison my mind with their money hungry power, bias education, industrialized destruction, and a never ending facade that promises us our right to do as we please. Fuck all that, i'm just a wee that's smarter than those assholes.

Steve: Politically I'm an anarchist.

Bruce: I stand alone in the corner.

Skratch: Is there any message you desire to send in your music?

Shane: Do as you will but realize that you don't have to fucking bend over to get to where you want to be. Don't be a mislead fuck living within this country called Amerikkka.

Steve: Make your own path.

Skratch: Any band that you really look up to or get inspired by?

Bruce: Well, with our style of music (Grindcore) its mandatory to cite Old Napaalm Death and Terrorizer as influences which is true. I get inspired by a lot of different music. My favorite bands at the moment are Hammers Of Misfortune, Yellow Machine Gun, Dekapitator, and something in a Neil Diamond or Willie Nelson depending on the day of the week.

Steve: Voi Vod, Neurosis, Jimi Hendrix.

Shane: Rudimentary Peni, or any band I go see since i'm such a short muther fucker!

Skratch: What makes you content?

Steve: Playing my guitar

Bruce: Warm fuzzy places.

Shane: Grinding stuffs!

Skratch: What's the best show you've ever seen?

Bruce: That's hard to say. I've seen a lot of concerts, and can't remember half of them. I think the most memorable was seeing Queensryche and Metallica on the "And Justice For All" tour at Long Beach Arena. By the time Metallica went on, the whole place had ripped out the cushions to their seats and were tossing them all over the place. It was insane. Thousands of drunken metalers ripping up seats and having pillow fights in the pit!

Shane: Yea



that

is a hard one. I really enjoyed the Costa Mesa Theater Groups version of the "Nutoracker" last holiday season at the recreation center.

Steve: It's all about the Judas Priest "Defenders Of The Faith" Tour 1984 at Irvine Meadows. After the show people flipped over a station wagon and blew it up! Everyone was throwing rocks and bottles at it. I was only like 12 years old.

Skratch: To date, are you happy with what Phobia has accomplished?

Bruce: I think we've accomplished a lot since we've started. There aren't many bands that play Grind that have stood the test of time. Most disappear after a couple years and fade away. As far as Phobia goes, I think we've had our share of rough years where we didn't do as much as we would have liked to, but at least we didn't give up on it. We've been able to travel and play our music across the US, through Europe, and Japan. That's an experience that most people will never have. Through the music itself I think we've managed to accomplish a lot and contribute to the scene. Some of Phobias lyrics have had an effect on some peo-

ple in that they actually made them think about things differently in a way they normally wouldn't have before.

Steve: I think we've definitely done a lot more than people thought we would do. There are a few people that thought we'd never last and here we are recording a new album 10 years later.

Skratch: Any scary stories about obsessive fans/groupies?

Bruce: We play Grindcore. We don't get groupies or obsessive fans! I think that guy in Kobe was a little obsessive.

Shane: Well, there was this one time when this chick kept calling me and wanted me to have an orgy with her and her friend. I don't even know how she got my number.

Skratch: What are the pros and cons in playing in Phobia?

Bruce: Pros: Being able to travel the world and meet swell people. Playing fast aggressive music. Pissing people off. Being able to build up my head banging muscles in my neck. Cons: There aren't really many cons that I can think of except not ever having any money to do what we need to do as a band. The only con I know is Shane!

Steve: Pros: Meeting great people, traveling the world, having once in a lifetime experiences, releasing what's inside me through music.

Shane: yea, traveling, meeting people, talking shit, doing something positive and true, bleeding out my throat all in the name of Rock-N-Roll!

Skratch: What is the most personal/special thing or person to you?

Bruce: We're a grindcore band we have no special feelings.

Shane: All my special feelings are for my record collection.

Skratch: What were your childhood dreams like or mostly nightmares?

Bruce: I remember a few nightmares, a little bit of flying, some ones where my teeth are falling out, and trying to punch something but it's all in slow motion.

Shane: Mine were all mostly wet dreams! Some were nightmares with some devils and demons. There was one reoccurring dream I kept having as a child of Mr. Rogers touching me while singing "It's such a good feeling".

Skratch: What do you see in the future for Phobia? More releases on Theologian? More hatred? More love?

Bruce: We've just signed to Necropolis records and are recording a new album. It should be in stores by the end of August. US tour in August.

Shane: Well just keep grinding, and yes...lots of love and hugs, not drugs. Hate has no place except for lame ass jocks, cops and bitch ass cocks.

Skratch: When all is said and done, and Phobia hangs it up, what would make the best inscription to read upon your gravestone?

Bruce: Drink, Fight, Fuck, Die!

Shane: Beer Bitches and Bullet Belts.

Skratch: Any upcoming shows? How do fans get a hold of you and stalk you?

Get a hold of us through the website to check for upcoming shows and jams.
"http://www.jellobung.com/phobia"
(E-mail: Phobia@jellobung.com)
or write: PO box 4233 Orange, CA 92663-4233 USA

RX BANDITS

INTERVIEW BY: DANE JACKSON

PHOTOS TAKEN BY: MATTHEW SWANSON

Rx Bandits
Interview with trombonist/backing vocals: Rich Bailing

The Rx Bandits are like a fine wine... they just get better with age. Now, on the verge of releasing their third Drive-Thru Records release, the Bandits sound better than ever. Instead of sticking to one musically style these Orange County guys embrace multiple styles such as punk, ska, reggae, and a dash of hardcore. Gone are the days of peppy ska tracks. They're replaced with a more diverse and mature sound. Add a new socially conscious vibe, and you've got a candidate for best album of the year. Below is the result of trombonist and backing vocalist Rich Bailing, sitting down and answering questions on a variety of topics.

Skatch: OK, this first question I hate asking bands, but it was told to me.
Rich: It's not the "where'd your band name come from one?" is it?

Skatch: That's exactly what question it is.
Rich: [laughter] Dude, it started out as Pharmaceutical Bandits. It was like a childhood inside thing amongst the friends who started the band. It kind of developed into Rx Bandits. Rx being short for Pharmaceutical because pharmaceutical was too long of a word for fly-ers. Nobody really knew how to pronounce it or write it so we just took to Rx... we like it better.

Skatch: What's the difference between the 2001 Bandits and the 1998 Bandits?

Rich: The 1998 Rx Bandits were definitely a man, I can't remember if the whole band aside from me were still in high school. Anyhow, the 1998 Rx Bandits basically got their first record deal. We just got signed to Drive-Thru and we had a bunch of songs that were still left over from the old days like a lot of songs about soccer girls and different high school drama. We had all these songs built up and those are what went into our first record. They were old songs, but it was our second album. It was still like the old band. Our new album that's coming out July 17th is where we've been wanting to go. We've finally got our money for the studio and had a decent budget. We went in for a significant length of time, first time with a producer. We had two years to write songs and weed out the bad ones and it shows like a really mature sound, and we've finally found our direction. We've just never had the opportunity to go into the studio with money for a good length of time and record good songs. It's just always been left over songs

Rich: No. They started when that music was absolute huge. We started on the tail end of that. Our band started covering Reel Big Fish. So Reel Big Fish was already going somewhere. By the time we reached our peak where we were through puberty and knew where we were going in life, ska was long dead. The new album has a whole different brand of ska on it. The punk stuff is more hardcore and the ska stuff is more reggae, so we're taking an older Police vibe.

Skatch: So, you think ska is dead then?
Rich: I think the third wave of ska is dead, yeah.

Skatch: Did MTV kill it?
Rich: MTV is a crisis that definitely played a humorous hand in that. I think it's ridiculous how MTV and the radio work together to dictate what we listen to. It's really pathetic.

Skatch: What relationships have you lost or gained because of the band and how has that affected your life?
Rich: I don't think the band has caused any relationships to break up. Our future touring schedule is definitely going to put some strain on all of our relationships. We all have girlfriends right now. It's been hard that whenever we're home, squeeze in classes when ever we can. It's almost impossible to have a job and do the band because you always have to be ready to go and you're always touring. There's not even enough time to fill out applications before you leave again. So, my relationship with money isn't too good.

Skatch: What about any record label struggles?
Rich: Basically, we got signed to Drive-Thru and we've been there for like 3 years. I think now, it's been an amazing experience. Richard and Stefanie are great people and they support us and are very honest with feedback and everything else. We've really have no problems with them and we're still right there today so we haven't had much label drama.

Skatch: What do you think about legalizing pot?
Rich: I don't smoke it, but the rest of my band does and I say we'd all be in support of that.

Skatch: Do you think drug experimentation influences one's music?
Rich: I think so, yeah. It's apparent through history. Drugs definitely have the creative advantage, although most of the time it can be a dangerous way to be creative.

Skatch: Where do you see the heading in the next few years?
Rich: Locally, it's been coming back in small ways. It's never going to be like it was. I think the good bands around who are being smart about how they use their horns and whatnot are going to stick around. It's just like everything right now, the whole emo pop scene is huge, but the five bands who are actually good are going to be the only ones there once the trends move on. It's just like anything, all the good bands survive and all the rest keep playing whatever's in.

Skatch: Are you looking forward to the tour with the Starting Line?
Rich: Definitely. I'm not sure how many dates we're doing with them. Right now, July through the 27th we'll be touring with Reel Big Fish and Goldfinger. That'll be the first time in five years we've ever played with Reel Big Fish, which is ironic because we grew up covering their songs and going to their shows. It's kind of exciting to finally play with them.

Skatch: Do you think there will ever be an all Drive-Thru Records tour?
Rich: I think there will be and I'm excited for it. I hope it happens soon.

Skatch: Which bands would you want to do it with?
Rich: All of them. We get along great with all of them in September and October, we're going to Europe with New Found Glory and coming back and doing the United States with them as well. They're great friends. They've been really cool. No matter where they go, or how mainstream people think they may be getting, they're the most real people you'll ever meet. A couple of the new bands, Finch and the Starting Line, are both amazing.

Skatch: Back to the album, how does being in Orange County influence your music?
Rich: I guess not, but at this point it doesn't really at all. As far as bands with horns, we don't have too many to look up to locally and so really we draw influences from other places. Being in Orange County really doesn't influence our sound anymore. I definitely admit it did, but it definitely does not now.

Skatch: It also seems as if you're showing a more socially conscious side on the album, what's your take on that?
Rich: Yeah, that's a little weird. I hate reading inter-

Scott: recommended I buy the Refused record, which was another big thing. I really thank Skatch for probably would have ended up buying it no matter what, but he urged that I buy that album and it changed my life.

Skatch: What are five things that make you happy?
Rich: Being in the studio, hanging out with friends, listening to music. My girlfriend. And my family.

Skatch: What about five things that piss you off?
Rich: The politics that take the fun out of music. Ninety-nine % of what's played on the radio. I think the radio can be a good media, but the people who run it are bizarre. People who don't give us a chance because they see us bring horns on the stage and all of a sudden we have a curse as if Oingo Boingo didn't have horns or something. And politics, dude, politics and politics. Crap, dude.

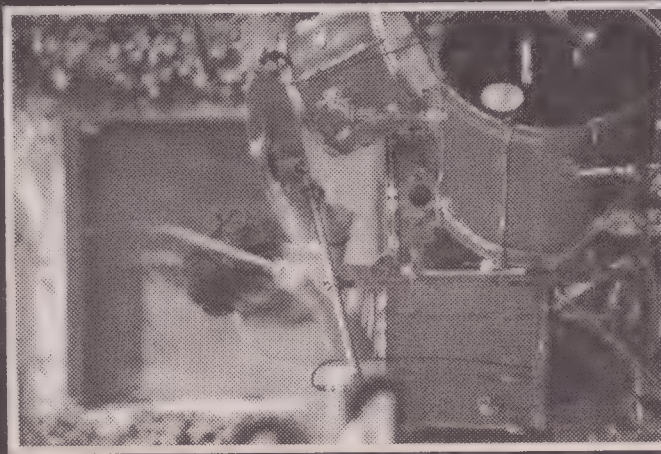
Skatch: What five words would you use to describe the band?

Rich: Eclectic. Talented. I respect all my fellow band mates. I'm not ashamed to say I think we're a very talented band. Strong. I think it takes a lot of strength to be able to tour as much as we have and as much as we're going to. Fun. We're a fun band. Any band who plays with us know that we just chill and party. And patient. There's been a billion times where we could have called it quits out of frustration because of waiting for lawyers or waiting for deadlines, being met that weren't. I don't know, we've just been patient and held it together somehow. It's funny, I've always been watching documentary shows like "Where Are They Now" and always wonder how a band who has it all could possibly break up or how they could've left Guns n' Roses. The more politics get involved with the band, the more you understand how that could happen. It's like you play a few sold, is sticking around worth putting up with all the crap that goes along with it. I can't blame some of those people for disbanding. I don't know, it just gets crazy. The expectations start up for fun, you're creating songs, and then it turns into a list of things you have to do to stay where you're at and people you have to be nice to. I don't know.

Skatch: I've got three quick ones for you, then I'll be done. If there was going to be a movie about you, who would you want to play you?
Rich: Billy Bob Thornton, dude, because he's just the man and then after the movie's done, no just kid-

from the high school days

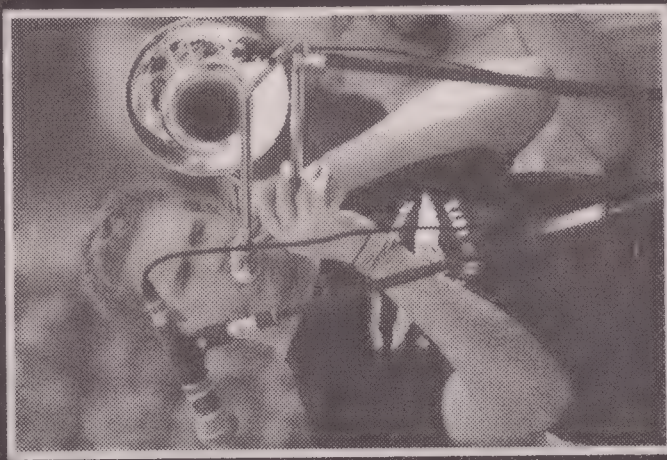
Scratch: Since you're an Orange County band, what kind of bullshit do you have to deal with?
Rich: A lot. First of all, I hate the local press. It tend to like Scratch, not because you're doing the interview, but in all honesty because it's the only publication that shows an obvious respect for independent music still. Basically like someone from the Associated Press will do an interview in New York, and then 15 magazines will put out the same interview with you know, Marilyn Manson on the front cover and everyone's using the same photo just in an effort to make their magazine to



views and seeing a band say that it just kinda happened like that. But it definitely did kind of happen like that. We didn't plan it like that, but now that we look at the album as a whole, it's definitely political in nature. We wrote about stuff we were seeing that was going on. Most of the words were written by Matt, our guitarist, and that's the stuff he was thinking about daily, and just ended up in the songs. The majority of the album has that thread to it.

Scratch: So, do you think people are going to think you're trying to enforce your beliefs on them?

Rich: I hope not, because we're not a preaching band. We let the songs do the talking. Hopefully the melodies



ding
Scratch: What do you want Angelina Jolie to do?
Rich: No, no, no. She's attractive, but I respect him as an actor. He probably my favorite actor.

Scratch: If your life was a book, what would be the title?

Rich: The Rollercoaster, dude. The rollercoaster.

Scratch: Do you have any last words about the band or anything else you want to plug?

Rich: Just the album on July 17th. I think if people take a chance to buy it, it's gonna speak for itself. I think the

'I THINK IT'S RIDICULOUS HOW MTV AND THE RADIO WORK TOGETHER TO DICTATE WHAT WE LISTEN TO. IT'S REALLY PATHETIC.'

look high class and hardcore when it's nothing. The local press is just not supportive of the local scene. They think it's too stigma to be from Orange County, so they're going and supporting Kansas bands now, ya know. So I'm down for Scratch in that respect. The gossip is insane in Orange County. One person hears something and it's all over the place the next minute. There's a few people in the scene, everyone idolizes and think they're word is gold with everything and that's just ridiculous because they're all a bunch of washed up people. I just hate the politics dude. I really hate the politics. I could go on for days about Orange County politics.

Scratch: Are you guys bitter since you're not as big as other OC bands like RBF and No Doubt?

Rich: I think experimentation needs to happen. I think fans need to understand that if the band is made up of true musicians, they're not going to be happy unless they're constantly expanding. It's just like any art. If you keep doing the same thing, you're gonna get bored and it's not gonna be fun for anybody. Say a band has the radio and there's the old fans who kick and scream because 1000's of people like the band instead of just the 50 who were there back in the day. I respect the 50 that were there back in the day, however, those 50 can't support me financially. Ten years from now, reality is, they're not gonna care about my band. They're going to be moving on to another part of their life and probably listening to a whole different kind of music. So, you know, I'm not gonna be their personal band.

will catch people universally and those that choose to listen to the lyrics, that's great, and those who don't that's fine too. Hopefully they can still enjoy the music. We don't plan to talk between our songs when we play live. Maybe mention a few things, but you can take it or leave it. We just put it out there. I think informing people is the most important thing. If you can keep people's heads filled with information that's all you can really do. How they choose to use that information is all them.

Scratch: Rumor has it you joined the band because of Scratch.

Rich: Yeah, I answered a classified ad in the back of Scratch. Scratch had an impact on two of the most important things in my life. I answered the classified ad in Scratch, which resulted in my joining the band. And

music will impress people. We're really confident that it's going to get somewhere. If it doesn't, then we'll have to reevaluate what's going on, but I'd like people to come out with an open mind and see us for what we are. The web site: [bandits.com](http://www.bandits.com)

The Rx Bandits will constantly be touring throughout 2001 in support of PROGRESS. Be sure to catch them live if you can. For more info on the band, check out their official web site at <http://www.rxbandits.com>. You can also get more info on them from the Drive-Thru Records web site which is <http://www.drivethrurecords.com/>

THE LAWRENCE ARMS

INTERVIEW BY SCOTT SKRATCH

Lawrence Arms Interview

Skratch: In three words, describe your sound?
Lawrence Arms: Drunken despair rock.

Skratch: Where are you from and what do you want?
LA: We are from Chicago. We want Pabst blue ribbon and old style in 16oz. cans.

Skratch: How many years has the band been together?
LA: Just over 2.

Skratch: Is there any hate on the band or all love?
LA: Do people hate us? Maybe... do we hate anyone? Oh yeah... but we have nothing but love for each other and the scene

Skratch: Can you tell us how beautiful you are (if applies)?
LA: We could tell you, but it would probably be better if you came and saw for yourself.

Skratch: What bands would you commit crime for to play with? Why?
LA: The original guns n roses...they would think we were much cooler if we committed a crime to play the show.

Skratch: Are you going to be "wined and dined" by Warped Tour this year?
LA: We are going to try our hardest to be.

Skratch: What differentiates your band from the others in your genre?
LA: Our giant velvet cod pieces.

Skratch: Where do you see independent music heading?
LA: Who knows.... there are so many different avenues for indie bands these days. I'm not even sure where a band stops being independent and starts being

pyrotechnics.

Skratch: What are the pros and cons of playing in your band?

LA: We are three best friends who love playing more than anything in the world. There are no cons.

Skratch: What influences your songwriting?
LA: Boredom, nervous breakdowns, beer and cigarettes. And a general frustration with the drudgery that is Chicago existence...

Skratch: What does the world need now?

LA: A different American president, a deregulation of

borders, a fair and humane worldwide food and resource distribution system, based on the fact that we are all human beings and that where you are born should not dictate whether you starve or prosper...and beer, lots of beer.

Skratch: Which record label would be the ideal label for you? How about a dream label?

LA: any label that gets our records into stores and gives us tour support is ideal...

Skratch: How would you define a good day?

LA: Short drive, free beer, sold out show, girl-friends...

Skratch: What makes you angry?

LA: Almost everything.

Skratch: What is the important choice you ever made?

LA: Every choice is equally important, and every moment is contingent on every previous moment, and every avenue chosen at each of those moments.

Skratch: What are some of your favorite hobbies?

LA: Writing, drinking beer, skateboarding, playing music, reading.

Skratch: What's happening in your local scene? What are some of your fave local bands?

LA: Chicago is amazing musically, tons of bands, the fire-side bowl, Brian Peterson is maybe the best promoter in the country.... the honor system, the killing tree, sig transit gloria, the seventies, rise against.... what's the name of that band that skiba's in?

Skratch: What advice would you give to a 14 year-old kid new to punk rock, who may

be reading this?

LA: Punk rock is supposed to be about fun and self-expression. Anyone who laughs at you or in any way fucks with you for having fun or expressing yourself is not punk rock, they are just as judgmental and eager to conform as the people that punk is supposedly reacting against. Enjoy it for what it is, and it will always be with you.

Skratch: What are your goals as a band?

LA: To have fun. We would love more money and more beer, but fun is the goal, and it's so much fun.

Skratch: In 5 words how would you like to end this interview?

LA: Gimme a Pabst blue ribbon.

"PUNK ROCK IS SUPPOSED TO BE ABOUT FUN AND SELF-EXPRESSION ANYONE WHO LAUGHS AT YOU OR IN ANY WAY FUCKS WITH YOU FOR HAVING FUN OR EXPRESSING YOURSELF IS NOT PUNK ROCK"





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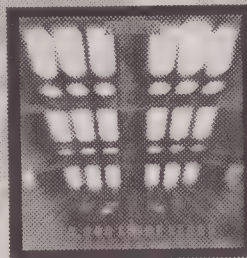
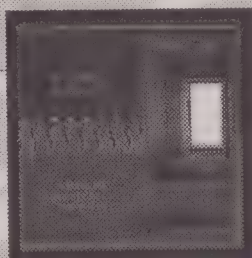


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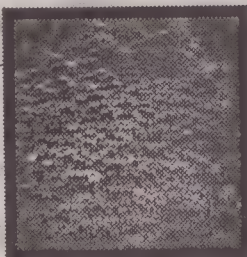
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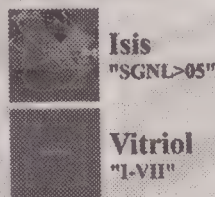
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Face to Face Interview
Featuring Scott Shifflett
and Trevor Keith

Over the past ten years, Face to Face has set a standard for the punk rock community, and the rest of the music world, by touring the world and playing with as much heart as any band out there. While the band consistently comes out with new and incredible albums year after year, the truth is, a live Face to Face show still remains something truly special to see. Face to Face has seen many faces come and go, but their philosophy still remains the same. "We do it, because we love to do it," says

front man Trevor Keith. It would be difficult to think of another band that has gone out of their way to please their fans, as much as Face to Face has. Back in '95, if the band had its way, "Disconnected" would never have ended up on the Big Choice album. The reason; they didn't want to be labeled as sell-outs. In the summer of 99, there was a less than stellar response to Ignorance is Bliss from many of the band's punk rock fans. Most were upset that Face to Face strayed from their standard sound. So before they released Reactionary, the band let the fans decide what went on the album. After all, one would have to look no further than the name Face to Face to see what this band is all about. Their face to face relationship with their fans. On Monday, March 5th, 2001 (in between one of two Face to Face shows, that also included H2O in the first show, and Snapcase in the second) at Canes Bar and Grill in San Diego, I caught up with two of the nicest guys you will ever meet (Scott Shifflett and Trevor Keith) and here's what they had to say.....

(Poor Scott who was ill with the flu for the band's past few concert dates blows his nose into the microphone to start off the interview.)

Skratch: How is the tour going so far?
Trevor: Good!

Skratch: Good Answer.

Trevor: (laughs) Yeah, the tour is going awesome. It's done. So we are looking forward to getting home. It's been a great tour.

Skratch: How are you guys feeling, now that it's almost the end of the tour and you probably haven't had any sleep?

Trevor: Uh, actually we get a lot of sleep because we're in a bus, so that's not so bad.

Skratch: Do you have any good tour stories this time around?

Trevor: (thinks) Uh, not really we were just asked that, but its been a fairly uneventful tour there hasn't been any major trouble or any weirdness that's happened. God I don't (asks Scott) Has there?

Scott: (to clarify Scott was sick with the flu. He was taking his meds) I'm poppin' reds during the interview.

Trevor: Scott's taking drugs during the interview... Um, there was an earthquake in Seattle the day after we left. That was kind of interesting. So we are kinda bringing bad elements with us, I guess. Someone told us to get off the road.

Skratch: What do you think about the bands that you played with on this tour?

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Trever: I think they are all really good bands... I mean, I knew who they were, obviously, and was pretty familiar with the music, but you get to know a lot more about a band when they are out on the road with you... In particular Hot Rod Circuit did a few dates with us, and I think they are really cool, and the Explosion was really great too.

Skratch: It's been what almost ten years now that you have been together?

Trever: It's been ten. This is our tenth year as a band. 2001.

Skratch: What do you think about that?

Trever: Um...(pauses)...I don't know. (Laughs) It's cool. I'm surprised that we've been able to last this long. You know, we've been through a lot of member changes and stuff, but, uh, all in all it's been great, and we're still chipping away at it, and we do it

because we love to do it.

Skratch: I caught you saying, "Fuck yeah" (busted)

Trever: (as he hears this, he gets into it and repeats it as if he were singing it) "Fuck yeah!"

Skratch: On that song "It's Not Over", I caught you saying that on the Live album and then you did it again tonight.

Trever: It's just one of those things that stuck. When you play a lot of shows when you're on tour, you try out things a little bit differently every night and some things stick and some things don't. It's just

one of those things that stuck.

Skratch: The thing about that is, there are so many albums that have those words on them and you just kinda get used to it, but your albums don't.....

Trever: Have swear words?

Skratch: Have any bad language on them, and so when I heard that on the Live album, I was like hey

wait a second, and I looked back at all the lyrics, and I was like nope...nope...

Trever: Well, its notI don't...(Scott interrupts)

Scott: It's our version of mixing it up live man.

Trever: I don't go out of my way to be anti swear words or anything. So I use plenty of bad language, but I prefer not to incorporate it into the lyrics, because I think it's a less intelligent way of getting your point across.

Skratch: Good Answer. Over the past ten years, you have been fortunate enough to visit many places. What is your most memorable concert? Tell me about some of those places you've visited.

Trever: I don't know if I have any one most memorable concert. There's been several. Over the ten years that we've been a band, about seven of those have been spent touring on and off. Japan is my favorite country overseas to go and tour. Actually, just to visit as a tourist. It's a really great place to go. It's awesome. Shows are great, big and small. It just more depends on the vibe that the audience has, and if you are able to connect and share with them in a night or in a show... God, there's been so many memorable shows it would be impossible to comment.

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"I use plenty of bad language, but I prefer not to incorporate it into the lyrics, because I think it's a less intelligent way of getting your point across."

Skratch: Do you have any favorite bands that you've played with?

Trever: Yeah over the years there have been bands that we've gotten along really well with. At the very beginning, NOFX was really cool to us, and we had a great time on the road with them. The Mighty-Mighty Bosstones, when Wax was around, they were great, 22 Jacks, Joe Sib, Korn, they're a great band to be out with. No Doubt are great people. There's so many, I'd be afraid I'm forgetting some. The guys in the Suicide Machines are fucking cool as hell. I would definitely add H2O to the list, Alkaline Trio, Saves the Day...there's so many it's hard to remember all of them...

Scott: Micks picks were nice guys too.

Trever: (agrees) MXPX are great guys (directly into the microphone again)-this is our name-dropping section.

(At this point, I wonder what audience he was talking to since I recorded the interview only for me to write for Skratch. No one will probably ever hear it. Still this was Trever Keith so I humored him, and let him talk to the tape recorder)

Skratch: What was your worst tour experience

ever, not just this tour?

Trever: Anything travel related. That holds you up. Flying back from Australia and having it take like 23 hours. (Damn) A couple of layovers.

Scott: I threw out a couple of discs on tour, and had to fly home in the middle of a tour and have surgery.

Trever: Yeah Scott hurt his back really bad...

Scott: That sucked!

Trever: Bad things happen. Vehicles break down and you miss shows, and shit like that. Thank God there haven't been any bad things that have happened for a while.

Scott: I made us miss a show on the Warped Tour, cuz I was partying.

Skratch: (laughing) Who would you like to play with, that you haven't played with yet?

Trever: Kiss, the Beatles, the Rolling Stones, Van Halen with David Lee Roth...

Scott: Uh, Elvis Presley and Johnny Cash.

Trever: Jimi Hendrix

Skratch: All these years I thought there was some symbolic meaning to the name Face to Face, and I heard you came up with it on a fluke?

Trever: Kinda. We were

throwing around all kinds of names and you know most bands end up coming up with stupid names, like The Dickheads", and you start cracking jokes, and some guy goes how bout "vis a vis", and we were like yeah, that's cool and, somebody was wrong and they were like "doesn't that mean Face to Face?" Which it doesn't, but um we were like whoa that's a cool name, and we decided that it fit with us and it made sense with our music because we have kind of personal sort of thing with the crowd and we wanted a name. that wasn't pretentious and didn't put up any barriers you know us and the audience. So we thought it fit well for us.

Skratch: How did you come up with the idea to let the fan's pick the

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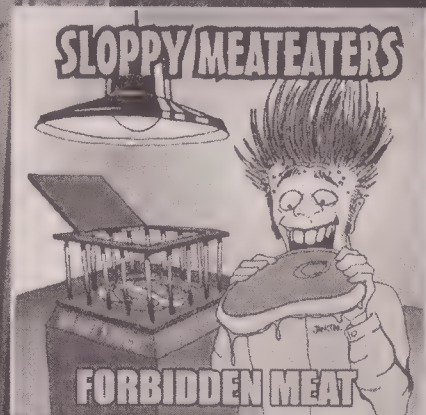
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songs that they wanted on the Reactionary album?

Trever: We had just made a record, "Ignorance is Bliss" that was a bit different than the standard face to face sound so we wanted to let the audience know that we'd made a record that was more like our standard sound and more familiar. So we had the idea to get the songs on the internet and then I don't know it just kind of blossomed into the idea of why don't we let people hear em early, and let them cast votes.

Skratch: From the first day that you started the new album Reactionary. How long did it take you before you came up with the final product?

Trever: About 2 and a half to 3 weeks recording and mixing.

Skratch: Does that include writing the songs too?

Trever: Oh no we spent about a month and a half writing the songs and then a couple of weeks recording it.

Skratch: What's your favorite Face to Face song to play?

Trever: (thinks) AOK (asks Scott. Tells him Bikeage)

Scott: It's not our song dummy!

Trever: Oh damnit.

Scott: I like Ordinary.

Trever: Scott likes Ordinary.

Scott: (hints) Maybe it's because it has a bass solo. Huh?

Skratch: (laughing) Which album are you most proud of?

Trever: It would probably be Ignorance Is Bliss.

Scott: Either Ignorance is Bliss or the last one Reactionary.

Skratch: You play with as much energy as any band out there. Tell me about the toll touring takes on you.

Trever: It's definitely tiring, but when you are on tour, you only have to have energy for like one or two hours a night so I've got like 22, 23 hours a day to save that up so...it's definitely do-able. But it can be draining. These days I'm starting to look at the audience as either a vacuum or a mirror. They either suck the energy out of you or they bounce it back to you and you perpetuate it and it just keeps going. The best audiences are the mirrors obviously. They bounce it back at ya.

Skratch: That's pretty much it. (Shaking his hand)

Thank you for the interview, it meant a lot to me.

Trever: Take care man.



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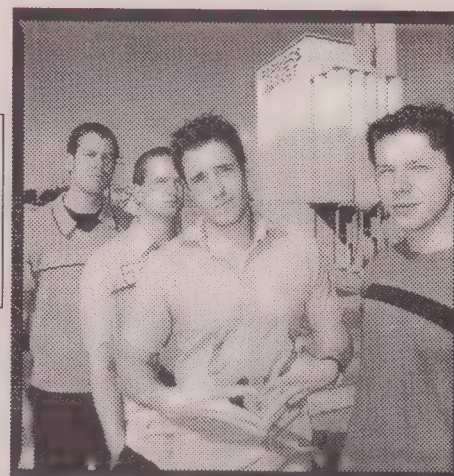
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BUCKFAST SUPERBEE

INTERVIEW BY : MARK WHITTAKER

"WE'RE JUST FOUR DORKS OUT OF SAN DIEGO WHO HAVE
NOTHING BETTER TO DO THAN SCREAM ABOUT HOW
AVERAGE WE ARE."



Interview with T.J.

It was 9:30 AM when the downstairs door buzzer went off. I went to sleep just a few hours beforehand. I shot up and somehow slipped on some sandals and ran down the three flights of stairs to the front lobby. See, my apartment building is so old that, through the years, the ability to buzz someone in when they come to call has been long gone. I live on the top floor, all the way in the back. Not the best place to be at 9:30 AM on a Friday, slightly hung over and wondering who the hell would buzz me at this hour. Turns out it was the FedEx guy, who took a step back when I opened the door in my boxers and faded Princess Leia T-shirt, and hair reaching for the sky. I signed what I had to, closed the door and went back upstairs.

Opening the package revealed a press kit and CD for the band Buckfast Superbee, who is all a buzz (sorry) from their second release titled YOU KNOW HOW THE SONG GOES out on Walking Records. It was supposed to come a few days earlier, you know, to get the feel of the CD and get to know the 4 members of the San Diego rock outfit before I started to lob questions in their direction. At 5:00 PM my phone would ring and I would have to do the interview, prepared or not. It was then that I threw on the

CD and some coffee as well.

What I was met with was a tight treatment of alterno-rock, one that sounds primed for the big time but interesting enough to keep the big wigs at bay. It is inevitably a catchy record, full of lifts and quips and keeping a firm grip on originality. Sure I could say that they remind me of this band and sound a little like that style, but I won't do that. You'll just have to figure that out for yourself. But keep in mind the attention they received when they played Austin's SXSW conference and the N9W Music Festival, not to mention winning the "Best Alternative Artist" at the San Diego Music Awards in 2000. These guys, it is plainly obvious, are on their way. Still, each one of them has to hold down a day job until the big bucks start rolling in.

Well the day went on and before I knew it, it was 5:00. The phone rang. I picked up.

SKRATCH: Hello?
TJ: Yeah, can I talk to Mark please.

SKRATCH: Is this JT of Buckfast Superbee?
TJ: Yeah. Mark?

SKRATCH: Yeah.
TJ: What's up?

(And this was our conversation)

SKRATCH: The press kit just came today.
TJ: Oh shit. Do you want a few days to hang out with it?

SKRATCH: No it's cool. So you guys sound as if you're all set for success.

TJ: Depends on what you call success, man. We haven't really tried to get on a major label since we're on a pretty supportive label now (Walking Records). All we want to do is just play. You play what you feel; not to aim for any certain genre or please a certain group of people, it's just the kind of music that we play when we get together. I'm the principal songwriter. I just bring in songs that are roughed out and we, as a band, just put them together.

SKRATCH: And this is your second album off of Walking Records?
TJ: Yeah. They're really cool.

SKRATCH: So how did you hook up with (Producer and member of Fluf) O?
TJ: As far as the music scene in San Diego goes, it's pretty tight knit. He goes to a lot of shows, sees a lot of bands, and he saw us on our CD release party for our first release. Even since then we started playing

with his band, Fluf. After some personnel changes, the offer to record a second album came up and he said he would like to help us out. He was into what we were doing, you know, into our sound, so he just came on, produced and helped engineer the record. That's how we got him. Now he's one of our best friends. We're planning to do a tour with them (Fluf) in the near future.

SKRATCH: Any chances of coming to San Francisco?
TJ: Oh yeah. We're going on a month/month and half long tour with Fluf, all the way to Canada and back, so there'll be at least two shows in San Francisco. No question about it.

SKRATCH: First it was Athens, GA. Then Austin, TX. Then Seattle. So I guess it's now up to San Diego to be next big band spot?
TJ: I don't know. Who's going to be the one to say where the next place to hear good music is? I just know that as far as popular music is concerned, it's a pretty sad offering, as far as what the general public is exposed to with mass media and the radio. But, the other day, a friend told me that the band At The Drive-In was really big. Like they have a video on MTV. To see a band like that get massive attention makes me really happy. That's just good music: it's heartfelt

with no poseurs. It just lifts my spirits. Maybe there is hope for American rock and roll yet. Maybe it's not all big tits and nice asses. Know what I mean?

SKRATCH: I do.

TJ: The only way to make money at your art and feel okay about what you are doing is to remain true to what you believe in. And as soon as we try to conform to any stereotype or try to be something we're not for monetary purposes is going to defeat all the years of work we put into this. You can crush your entire project just with one swoop like that. When you come on stage and pose like somebody you're not that's when you lose your integrity.

SKRATCH: I heard that you guys don't like ska.

TJ: What? No. How can you not like ska? No I like ska a lot. There is something good to be said about all the types of music. I know that a lot of bands that have been around forever go unnoticed suddenly become victims to the new wave craze, like No Doubt. When the ska revival came about they got a lot of publicity. Through no fault of their own, they get over publicized. Everyone then goes, "fuck, those guys are just jumping on the ska bandwagon," even though they've been doing it for years. No we're not anti-anything, even though there is no ska influence in our music.

SKRATCH: So what drives you to write and perform songs?

TJ: It is the best way to express what I see and what I've been through. Mostly just the misgivings of the world. Like the common guy on the street is kinda zapped into oblivion; dressed up and made to go to work everyday and live his life like it's already preordained. San Diego doesn't have that wild of a scene. Folks here just go to work and hang out on the weekend. Nobody seems to fight it, nobody wants to do anything, nobody wants to follow their dreams. Everybody wants to grow up, get a house, make \$50,000 a year, get married and then die. There is a whole shitload more to life than that. There is a lot of stuff in-between too, such as relationships and following those dreams, and that's what we mainly stand for. Everybody sings about love and political unrest and smoking weed, but not everybody stands up for the common man. We're just four dorks out of San Diego who have nothing better to do than scream about how average we are.

SKRATCH: On your song, "Panhandler," are you upset or depressed by those people?

TJ: Actually a couple of guys I know got into that situation after school. It seems like when you are young and able, there is no real excuse to give up. There is a section of San Diego called Ocean Beach, which is basically a residential hippie neighborhood. The type of place where you go and don't care, just sit around and drink 40s. I spent a few months down there with some buddies, and after a while you wake up and go "man, this is lame!" Unfortunately some of the guys I know are still there. And that's what that song is about. Laying on the curb and waiting for someone to come by and give you a hand. Which never comes.

SKRATCH: What were some of the early bands you were in?

TJ: Oh man. I've been in a lot of half-assed punk bands that never made it out of the garage. Just to help me get laid actually, to help me get through my awkward pimply phase. Lets see, I was in this band called Splendid, Paste, The Defaults, Got Dibs.

SKRATCH: Did you even end up playing any UCSD frat parties?

TJ: We played one or two. It's cool to play for kids who are enthusiastic, but the ones at the university are just into guzzling beer and playing sports. I'm not slamming them for their lifestyle or anything, but we're not really into that. Nick watches sports, but, you know.

SKRATCH: What's your take on the NFL?

TJ: It seems like a disgrace to me. Football is a cool game and it seems like they're exploiting it. To have a big wrestling corporation do that to a game with history and some honor seems like a waste. But that's how things are turning. They did the same thing to music a long time ago. Exploited it and stuck tits in your face then made you watch it for money. When the corporations come in you can safely bet it is all about the money. They know that sex and violence sells, so why not combine the two? Maybe the human animal is getting dumber as we progress. I just don't think people take the time to think anymore. I mean, there are a million web sites that will train you to be a computer technician overnight and before you know it we have millions of computer technicians.

SKRATCH: If your band doesn't work out, have you thought about cross breeding bees? (The band name comes from an obituary TJ read about a Monk who was cross-breeding bees at his monastery in the small English town of Buckfast that became impervious to disease and produced a pure grade-A honey and dubbed it the super bee.)

TJ: I don't know anything about it, man. That was just an article I read. But I'm sure it's interesting.

SKRATCH: Who does your song "Apology in E" go out to?

TJ: Oh man, my wife. When you're in a rock band, there's a lot of temptation coming your way. My wife is pretty cool, we have a cool relationship and been married for about a year. I fucked up a couple of times. Let's just say temptation gets the better of you, you don't make the right choices, and you end up hurting the people you care about, and then they find out about it, then they kick you out of the house, then you write them a really heartfelt love song to try and get back into the house, and that's where "Apology in E" comes from.

SKRATCH: And the last song, "Sour"?

TJ: It's a commentary on modern day television. It's just a bunch of different television channels and that's what you hear. We had the TV on, we were just flipping through it and that's what you hear on the song. Just average network channels. It was scary because when we played it back we were all "fuck man." I mean, this is what the average 10 year old is watching. You wonder why the world is progressing at such a fast rate and it's because we are bombarded with all of this crazy information. A lot of it is really terrifying. That's why the song is a dirge; it's depressing. A lot of the stuff on the album is on the happier side, but the rest is a commentary on society.

SKRATCH: Does the song "Junkie" hit close to home?

TJ: Somewhat, yeah. I was there earlier but it's more about a couple of my friends that are still there. A couple of them O.D'd when I was a kid and they never really got any help from it. They seem to be happy in their drug induced haze and I'm lucky to have pulled out of it.

(Barking in background)

SKRATCH: Is that a dog?

TJ: Yeah, my dog Gidget. She's a Jack Russell Terrier. She's the coolest. I love my dog. They're like little people, they're really smart.



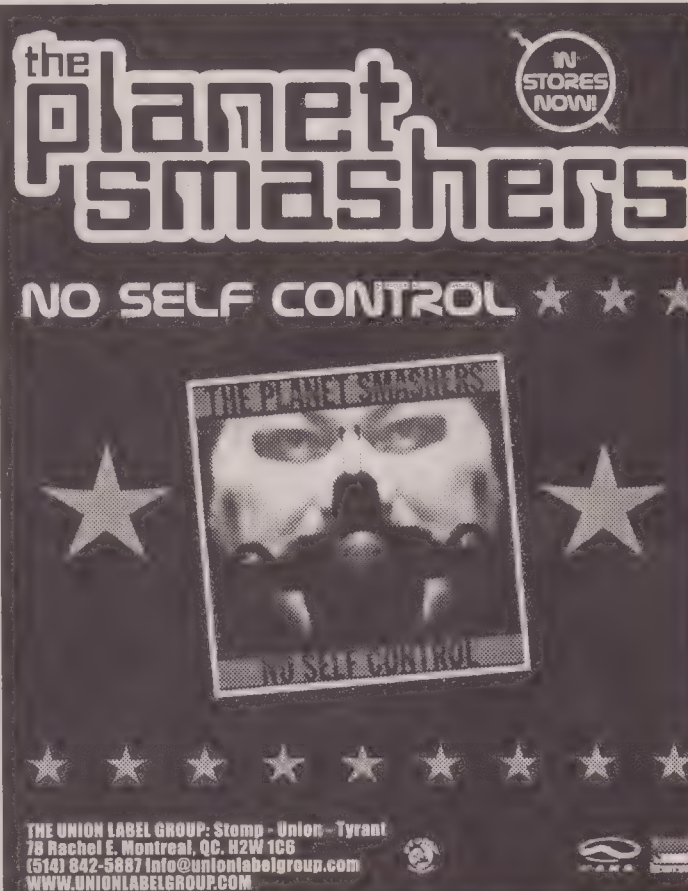
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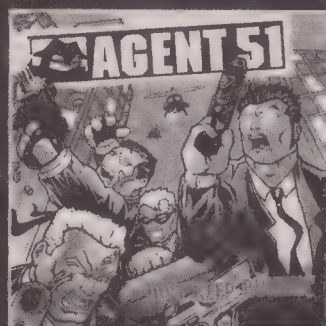
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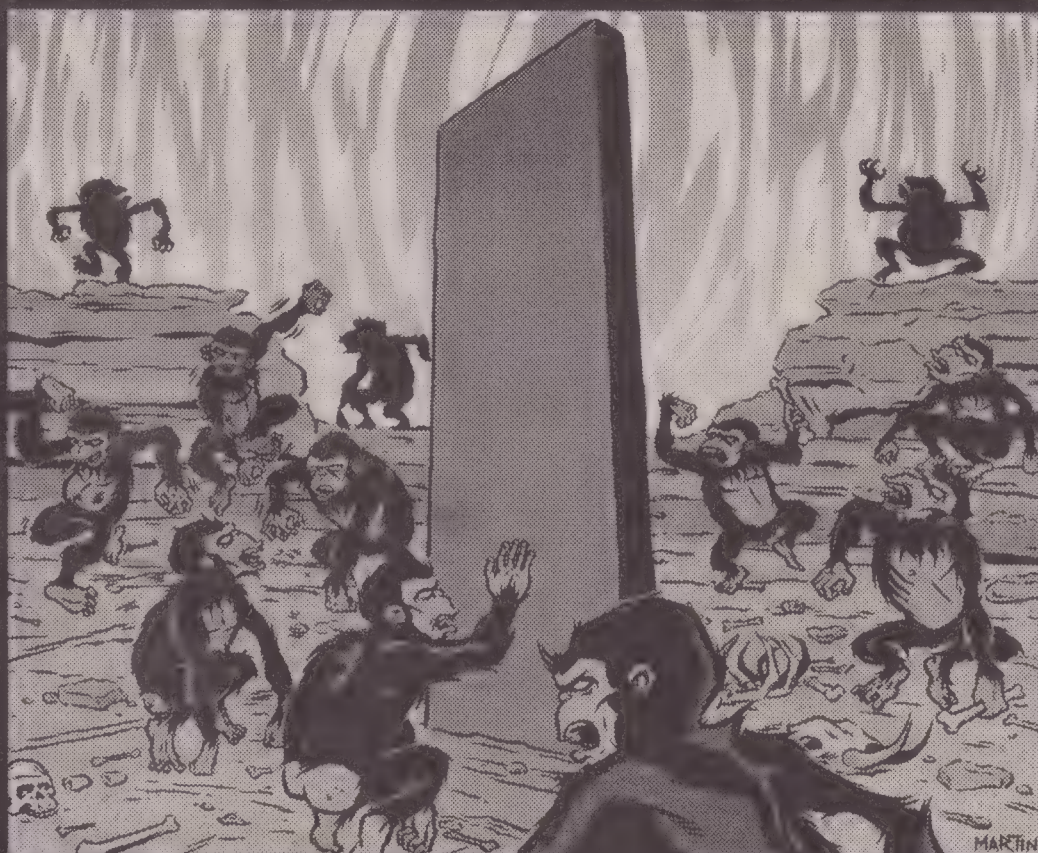
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THE IMPOSSIBLES

INTERVIEW BY: MIKE MORIATIS

The Impossibles Interview
Featuring Rory, guitar/vocals

With a checkered history behind them, The Impossibles have retooled and revamped their sound and look toward the future to gain more ground, and fans, along the way. The Impossibles were formed in 1994 from the power pop bands of the early 90's with influences from both sides of the spectrum to find a true middle ground, neither bubble gum nor overly emotional. They came together while still in high school and sought to capture the energy of the time. The resulting sound was a hybrid of ska, punk and alternative. They were well received by their hometown of Austin, Texas and quickly became hometown favorites. They have loyal fan base where they have toured by refusing to build a wall between them and the audience. The Impossibles disbanded in 1998 to pursue educational goals. After two years apart they felt something lacking and found it again by reforming in 2000. They proved they had the greatest fans by having 1,200 show up to their first show in Austin since reforming. Since reforming, they have matured as musicians. The music has left its ska roots and has developed into power pop. Simply put it is great Rock n Roll.

Skratch: Who is in the band?

Rory: Myself on guitars/lead vocals, Gabe on guitars, Craig on Bass, and Patt on drums.

Skratch: Explain the name Impossibles?

Rory: It came from a 1960's cartoon from Hanna-Barbara about a group of Superheroes and their cover was a rock band. I had cable and that was the only channel I could get. Lots of sleepless nights at 3am were spent watching the show.

Skratch: How, and when, did you guys get together?

Rory: Craig, Patt and myself were in a band called Fat Chicks, and in 1994 got with Gabe and formed The Impossibles. We were teenagers when we got together.

Skratch: Where are you guys from?

Rory: We are out of Austin, Texas. Originally, I am from Alabama. We are definitely Southern boys.

Skratch: Tell that Skratch readers, who have not heard of you before, what type of music you, sound like?

Rory: There isn't really a good label to pin on us. We have been described as power pop, but to put it simply, we are a rock band.

Skratch: What is the funniest thing that has happened to you on the road?

Rory: One time, we were driving and it was really blazing hot. I stuck my armpit out the window to dry off my armpits. I stuck my head out too and the wind knocked off my glasses.

Skratch: What do you like about touring?

Rory: I like seeing the United States and experiencing different people. We are going to tour in Europe, in November, and we are really excited about that.

Skratch: Early on, you had a ska sound and with the 2000 album, "Return", you have more of a Rock sound that is far different from the early stuff. Explain the shift?

Craig: It was just a natural progression. We were slowly going that direction in our music but it wasn't that noticeable. When the band split, Rory went to a band called, "The Stereo". They were a power pop band, and when The Impossibles got

back together, it just all came together, as far as our sound goes.

Skratch: What was the reason for you guys breaking up back in 1998?

Craig: We were all very young; in fact, our drummer was 14 at the time. It was tough for us, still being in High School. Also, some of us wanted to look to college and try that out.

Skratch: Well, College didn't seem to last too long, since you reformed in 2000. What was the catalyst for getting back together?

Craig: Rory was asked to leave The Stereo's, since he wasn't a good fit with the band. Rory would be the one all over the stage, feeling the music, while the other band members would just sit still on stage. Rory needed a place to stay and moved in with Gabe, our other guitarist, and they started writing music and one day and said, "we're getting the band back together."

Skratch: Once you started playing live, what did the fans think of the new music?

Craig: They hated it. They kept begging us to play the old music. Eventually, we gained more fans than we did before when we played ska.

Skratch: You have a new EP coming out in June. Any plans for a full length?

Craig: We are going to back in the studio later in the year, after our Warped Tour dates.

Skratch: What dates are you playing on the Warped Tour this year?

Craig: We are playing some dates on the East Coast, around New York. We are trying to get some dates in the South, since that is where we are from.

THE IMPOSSIBLES ARE BACK TOGETHER

THE BRIEFS

INTERVIEW BY: LIZ ORTEGA

SKRATCH: First off, please state your names and what you all play:

Daniel J. Travanti: And I play guitar and sing,
Steve E. Nix: Vocals and guitar baby!
Chris P. Briefs: I play a drummer...
Lance Romance: Lead bass/sing...if they let me.

SKRATCH: When did the Briefs emerge?

Dan: Ask Lance...
Lance: Not that long ago...
Steve: 2000.

SKRATCH: Would you describe yourselves as a punk band with a rock n roll flair, or vice versa?

Steve: A punk band at a rock-n-roll fair. No, just punk.
Lance: Carnie punk at the fair...
Dan: I'd say a punk band-- rock-n-roll flair is for bands like Molly Hatchett.
Chris: We're a punk band, who likes to wear helmets.

SKRATCH: Your style is impeccable-- have you ever been mistaken for a New Wave band?

Lance: I don't think we've ever been mistaken for a band.
Steve: Once, this guy on acid and MDA and stuff, came to our show cause he thought it was a "NEW RAVE." He danced all funny and someone hit him. He was bloody.
Dan: And that's how we met Chris...
Chris: Do I have a booger in my nose...???

SKRATCH: Have you ever covered 80s tunes during any of your performances? If not, and had the opportunity to do so, which song would you play? I think you guys would play, "Video Killed the Radio" amazingly!

Chris: If Bob Seeger, the Dali Llama, or Dolly Parton haven't done it, then we don't need to either.
Lance: Thanks...I like to cover anything by Molly Hatchett...
Dan: Ummm...
Steve: We used to do "Pillbox", by the Joneses and "You Are In My Vision" by Tubeway Army.

SKRATCH: Who is the main songwriter? What motivates the ideas for your songs?

Lance: I'm the main songwriter...my idea of self-motivating...
Chris: No, I write all the songs and I always will.
Dan: Without a doubt, I'm the absolute main songwriter and all my songs are motivated by Quaaludes.
Steve: Motivation...well, clever stuff, dumb stuff, interesting stuff... not like that terrible emo shit. I could never write a song whining about how my girlfriend left me and the world ought to pay attention to me and understand and sympathize. And I'm the main songwriter...damnit!

SKRATCH: Would you say your songs portray the more facetious, fictional side of the Briefs or do all these songs relate to your personal lives?

Dan: There's more than a little truth in those songs, especially "I'm a raccoon".
Chris: We are a political band and our word is law. If Steve says he's a raccoon, then he's a raccoon.
Lance: No, just personal body parts.
Steve: Take something uninteresting about our personal lives, then add lies until it becomes interesting.

SKRATCH: The song "Knife," what is

that song all about? Are any of you in abusive relationships? Or are you into kinky shit like--oh, I don't know, violence?

Lance: A dull knife and a sharp girl...I love violence...its the only thing I'm good at.
Steve: Years ago, I used to do the kinky shit. I was getting into hot cars and Cleveland steamers, chili dogs and all that stuff, but when your messin' with shit like that, and violence enters the picture, enough is enough.
Chris: Our band is an abusive relationship. Steve likes kinky and Lance like shit.
Dan: I always thought Knife was about silverware?

SKRATCH: For the drummer--is there a special type of tape you like to use to wrap around your body? What's the purpose for the bondage?

Chris: I like double-sided tape and like my grandpa used to tell me, "If it don't fuckin' hurt, it ain't worth doin', now get off my lap."
Dan: Originally, he wanted to wrap himself up with ribbon and play in his underwear.
Lance: Or play with his grandpa....

SKRATCH: What do the Briefs do, aside from rock n roll?

Lance: Beat people up...who sleep late.
Chris: Buy records, eat frosted mini wheats and sleep until Lance calls and wakes us up.
Dan: I like to drink ice-cold diet coke, this allows my brain to freeze and then see into the future... tomorrow it will be sunny.

SKRATCH: How many albums/splits/singles do you have out?

Dan: 1 LP, 1 split with the Spits and a few singles. A lot of people think that "Poor & Weird" was our first single, but really it's not. Our first 45 was one with "Shut Up You Stupid" b/w "I'm Sorry I Said That", we only pressed 50, and they're all gone.

SKRATCH: Let's talk about your live performances...you are well recognized for the highly entertaining and energetic live shows you put on--is there a special regimen of some sort you partake in before any shows?

Steve: I smoke cigarettes chew gum and drink Dr. Pepper.
Chris: Well, Dan likes to be hugged, so he walks around until he feels he's had enough, and Lance stands up against a wall, so Steve and I punch him in the stomach until his nose bleeds.
Lance: I prefer hugs from Dan.

SKRATCH: If you could play anywhere in the world, where would it be? Who would you want to share the stage with?

Steve: Denmark, I like Denmark, and I would like to play with Rod Stewart and his band, "Play it Rod!"
Lance: Steve really wants to play with his Rod...
Chris: Canada.
Dan: A Turkish prison, and the entire cast of Cheers...pre Woody.

SKRATCH: What is the primary goal you wish to achieve as musicians? Besides the hot women and the

money.

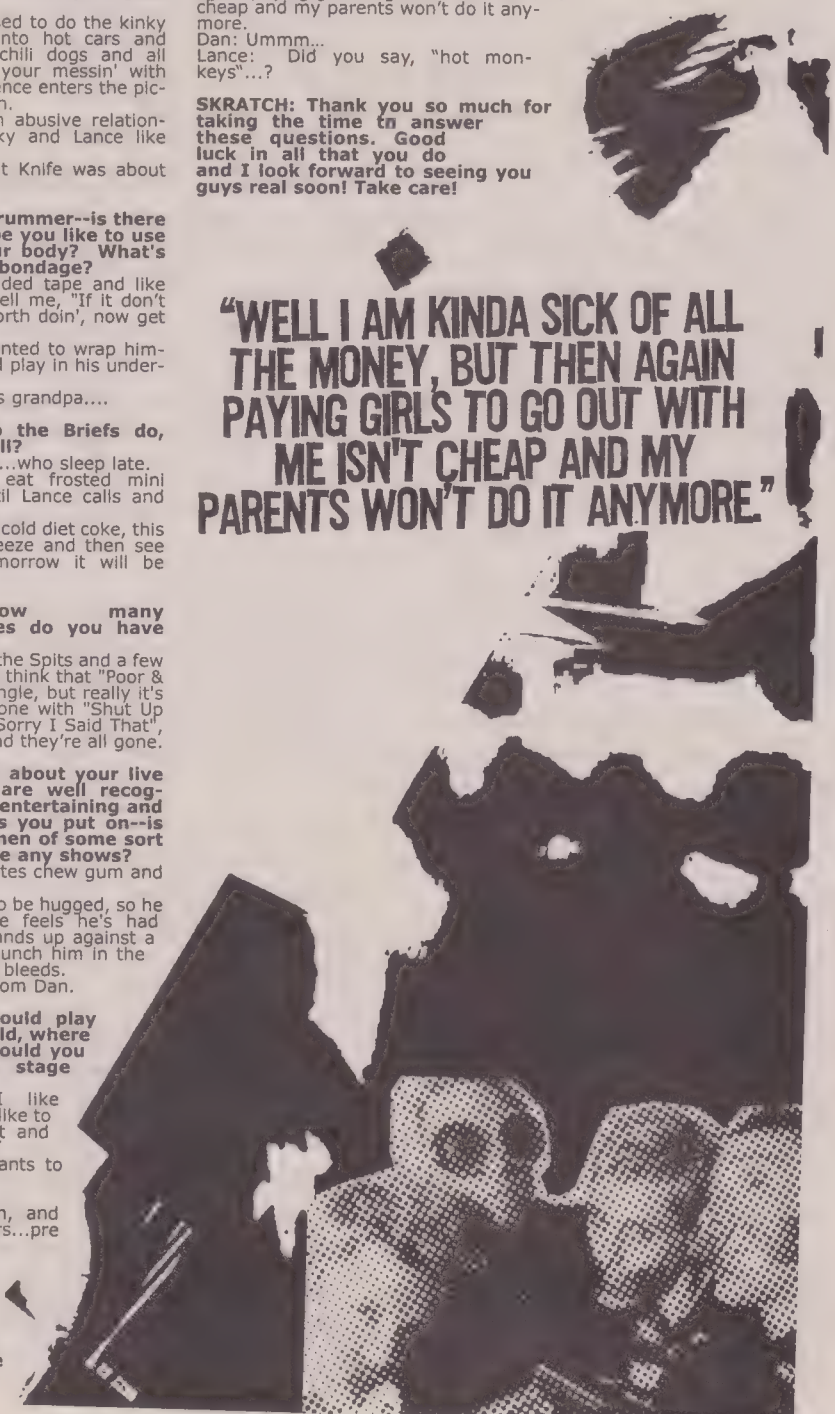
Steve: Write good songs, tour the world, make good records.....eat.

Chris: So there's more to it...? Well I am kinda sick of all the money, but then again paying girls to go out with me isn't cheap and my parents won't do it anymore.
Dan: Ummm...

Lance: Did you say, "hot mon-keys"...?

SKRATCH: Thank you so much for taking the time to answer these questions. Good luck in all that you do and I look forward to seeing you guys real soon! Take care!

"WELL I AM KINDA SICK OF ALL THE MONEY, BUT THEN AGAIN PAYING GIRLS TO GO OUT WITH ME ISN'T CHEAP AND MY PARENTS WON'T DO IT ANYMORE."



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SLOPPY MEATEATERS

BY: MIKE



Interview with Josh, vocalist

With what seems to be overnight success, the Sloppy Meateaters have gone from a struggling garage band with early troubles, that would have broken up any band, to quickly gaining success with an appearance on farmclub.com. Now with an upcoming release on Orange Peel Records, they will be reaching a wider audience with their determined tour schedule and their love of signing boobies. I recently had the pleasure to chat with Josh (vocals) about the band's past and what the future holds for this talented trio.

SKRATCH: First thing first, what was the inspiration for the name of the band?

JOSH: Other than having no meaning whatsoever, I guess you could say I wanted to take a name so obscure and retarded and make it casual, or "house hold".

SKRATCH: To Josh; what made you leave NoClass in California and move to Georgia?

JOSH: I was beating a dead horse. In two years, we went through 5 bass players and lived in 3 different states. Not to mention that my living conditions in San Diego varied from sleeping on the floor of a 40-year-old glam rock chick's apartment, to couch surfing from North Park to Oceanside. Not fun.

SKRATCH: How did Josh and Kevin get together to form SME?

JOSH: The day I decided NoClass was over, I called up my longtime friend Kevin and said, "I'm moving back to Georgia, we're starting a band, and we're going to take over the world". The day I got back into Georgia, we started putting together songs.

SKRATCH: What was it like cutting a demo CD

with no bass player?

JOSH: We didn't know what we were doing. We just knew that we wanted to record these songs I had written and throw them down the world's throat. It didn't even strike us as unusual that we had no bass player while we were recording a CD.

SKRATCH: Explain how Travis (the first bass player) came to be playing with SME? How did you meet him when he lived all the way in Orlando, FL?

JOSH: He was Kevin's friend. I never liked him much, but we needed a bass player and he played bass. So, we called him and gave him the offer. Within a few months, he moved back to Georgia and we were finally an actual band.

SKRATCH: What was it like getting the phone call from Orange Peel saying they wanted to re-release the first CD?

JOSH: We got in touch with Orange Peel when we were booking our first tour. They really liked our music and they told us they wanted to re-release "Shameless Self-Promotion". We were so happy with how well they operated that we signed a deal with them in Nov 2000.

SKRATCH: How was it being on the road for your first tour? What were your likes and dislikes?

JOSH: It was great. I loved every part of it. Driving 10 hours to play a show in front of 10 people, packing up and driving another 10 hours to the next show, only to find out it was cancelled. It was our first tour and it toughened us up, because it pretty much sucked all the way

through, with a few exceptions. I'm in love with the struggle that comes with being in a band.

SKRATCH: How long after uploading songs to Farmclub.com did you win and fly out to LA and do the taping?

JOSH: Two weeks after we uploaded a song, we got the call from Farmclub saying we had won! Three days later we were in LA taping the show with MxPx, Destiny's Child, and 3 Doors Down just to name a few. It all happened really fast. Having Matt Pinfield tell us "we had a great sound" and doing interviews with NY times, TV Guide Channel and Access Hollywood really showed me how unprepared we were for this kind of attention. At this point we had been in a band for less than a year.

SKRATCH: What was it like playing the Warped Tour?

JOSH: Amazing! I was a kid in a candy store when we got to play the Warped Tour. Meeting some of my favorite bands like: NOFX, Unwritten Law, Suicide Machines, and everyone else was insane. Kevin Lyman was great, so nice! We ended up going on while NOFX was playing, but the upside was Fat Mike told the crowd to "go watch Forbidden Meat, I mean Sloppy Meat Eaters on the other stage, they are better than us" And to my surprise we ended up

having a decent crowd. And that's how we got the name for the new CD "Forbidden Meat". He fucked up our name and we thought it was the coolest thing ever!

SKRATCH: How soon after the Warped Tour date did Travis decide to leave?

JOSH: Aside from brewing personality conflicts, touring was just not for him. We had a talk about a week after we got home from tour and we decided it was best for all parties for him to step down.

SKRATCH: How and when did you guys meet John and how did you get him to play bass for the band?

JOSH: After trying out a dozen bass players we got a call from John saying he was no longer playing with his band "Nuclear Saturday" and he knew we were looking for a bassist. He was a perfect fit!

SKRATCH: How did John help you guys mature as musicians?

JOSH: John is what we like to call in the music industry as a "Talented Bastard". He makes you wish you took a few guitar lessons instead of mimicking Kurt Cobain in the mirror back in 9th grade. He brought a more technical approach to our song writing.

SKRATCH: Forbidden Meat, your upcoming album, how long did it take to record?

JOSH: We spent a solid two months writing and a good 3 to 4 weeks in the studio recording. Which was a drastic change from the "Shameless Self-Promotion" sessions where we hammered out 13 songs in a day and a half.

SKRATCH: Did you guys have any major

influences on the new album?

JOSH: Not particularly. We just went in and did our thing. We didn't have a set way we wanted it to sound. Although I did want to use the over pitch correction thing that Kid Rock, Cher and Faith Hill used, but it didn't happen.

SKRATCH: What is your favorite thing to do on tour, other than signing boobies?

JOSH: I love every part of it. I love driving all night, going days without showers, sleeping in our van, seeing the many different Kinkos across the country, checking out Denny's and Chili's, meeting all kinds of SME fans, and of course, getting to play every night is amazing.

SKRATCH: What are your touring plans for summer?

JOSH: We tour all summer. 50+ dates across the US, including a handful of dates on Warped Tour and the Slim Jim Hoop it up tour. You can get all the tour dates from our site www.sloppymeateaters.com

SKRATCH: When does the CD come out?

JOSH: The CD hits stores in late May. People can pre-order from www.theorangespot.com, and get it before anyone else.

SKRATCH: How has the response been on your second album?

JOSH: Amazing. The press and more importantly the fans have greeted this album with arms wide open. I'm really proud of this record and want the whole world to take a listen.

SKRATCH: You are going out on the SlimJim Tour and have a few dates on the Warped tour. Do you find it easier to play larger outside tour venues or smaller inside venues?

JOSH: I'm still getting used to the big outdoor shows. I, personally, prefer the smaller shows. I would much rather play in front of 200 people that are there to see us, over 2000 people waiting for the next band, ya know?

"...we don't have to worry about some fucks with the same name. No one would be dumb enough to steal our name."

But don't get me wrong - Warped Tour is amazing, as is the Slim Jim Tour. I'm so surprised we got 7 Warped Tour dates. At the Warped Tour in '99 I was handing out our flyers for our 1st show and now we're doing dates. It's crazy!

SKRATCH: What bands are you interested in seeing at this years Warped Tour?

JOSH: Wow, so many this year. Rancid, Me first, Fenix, Distillers, Ataris, Vandals, less than jake. I wish we were playing the shows that Eminem's D12 Are. That would be awesome.

SKRATCH: OK, what's up with the name Sloppy Meateaters? There has to be a good story behind that, and if there isn't, please make one up.

JOSH: I wish there was something interesting to tell but it was just a DUMB fucking name I thought of that made me laugh. I just find so much humor in taking a name so dumb and making it normal/everyday. To hear people say "Let's go see the Sloppy Meateaters" is just too funny to me. Plus we don't have to worry about some fucks with the same name. No one would be dumb enough to steal our name.

SKRATCH: What has been the best comment you have received from a fan?

JOSH: "My mom had cancer and passed away and your music helped me through it". My mouth hit the floor when I heard that. That is just crazy. That comment really got to me.

SKRATCH: What is the chemistry like between the band members?

JOSH: I'm no Mr. Wizard but I would say that it is good.

SKRATCH: Any band that you really look up to or get inspired by?

JOSH: Everyone from Nirvana to Guns N' Roses or Nofx to Buddy Holly.

SKRATCH: So, do you or the other guys have any guilty pleasures?

JOSH: The good ones I can't speak of or I will be deported to another country. So I'll just leave with one word...Kinkos.

SKRATCH: Any fucked up rumors about the band?

JOSH: I just heard a rumor that our CD got pulled from the shelves because our name pissed off some animal rights organization. I say fuck the cows - when was the last time a cow did any good for you?

SKRATCH: What would you rather be doing?

A) having sex B) playing a show C) watching a porno d) watching mtv E) writing songs

JOSH: F) on AOL

SKRATCH: What is the worst way to say good-bye?

JOSH: Drunk, naked and on a boat to cuba - that would be tuff.

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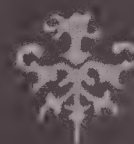


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INTERVIEW BY:
BY DANE JACKSON

FLEA MARKET



Hailing from lovely South Eastern Michigan comes Flea Market, a four piece pop punk/rock band. The band has been around in some shape or form since the mid-nineties with lead singer John "Stu" Rase and lead guitarist and back-up vocalist Jon Berz at the helm. Through the years, band members have come and gone, the band has gained a decent following, opened for GWAR and won a Battle of the Bands. Their prize for winning was studio time. Out of this came the band's first release, **LOOKING FORWARD TO SELLING OUT**. Now in 2001, with a new line-up that includes drummer Brandon Goodman and bassist Natasha Beste, their aspirations for selling out seem to be coming closer.

Lead guitarist Jon Berz sat down and took the time to answer a few questions for Skcratch.

SKRATCH: Since this magazine is distributed predominantly on the West Coast, why should its readers care about you?

BERZ: Well, let's see here... because we're going to explode in the rock scene, become huge rock stars, and you need to be informed well in advance, so you can be first in line at Ticketmaster when we sell out your local stadium in seven minutes.

SKRATCH: So, you're a new boy band then?

BERZ: Naw. We're too ugly. But I can dream....

SKRATCH: What kind of music do you play and how long have you been around?

BERZ: We play energetic pop-punk rock music. I guess that's how I'd best explain it. Stu and I have been making music together for about six years, but this band has been together playing this style of music for about two.

SKRATCH: Has it been hard to stay true to yourselves with the recent member changes?

BERZ: I don't really think so. The music really hasn't changed much. Stu is the primary songwriter. Nothing much has changed, except for the quality of the finished product. We're working with better musicians now.

SKRATCH: That's not a knock on the past members though, is it?

BERZ: Haha... hrm... um... let's just say we didn't get along too well.

SKRATCH: Is the Flea Market that you see today, a permanent roster?

BERZ: I think so. We've only been working with Brandon for about two months, but he seems to enjoy it a lot, and he's working out well. Natasha will definitely be around for a while. I'd be very happy if this lineup became permanent.

SKRATCH: What the hell kind of name is Flea Market anyway?

BERZ: We're trying to sell our crap to a bunch of people that don't know any better. Hmm, actually, I don't know. We were 14 when we named our band Flea Market, but back then we sung songs about retarded chickens, our grandparents, and televisions that came alive and destroyed cities.

SKRATCH: Those were the days, huh?

BERZ: You know it. Playing for seven people at Pharo's [local club in Michigan that let bands play, but got closed down because they gave alcohol to minors] twice a year... not knowing how to play our instruments... man do I miss that.

SKRATCH: Now that you have a new line-up, how will that affect your sound?

BERZ: Not too much. Brandon's the best drummer we've ever worked with. We sound a lot tighter with him. Aside from that, nothing really has changed much. He made our old songs sound better. Our new songs sound

better than anything we've ever done before, too.

SKRATCH: If you put together a demo, which record labels would you want to shop it too?

BERZ: I don't really want to list off every label I want to send a press kit to, but basically any label that is open minded, nothing too emo/hardcore/punk rock. We want to be able to experiment with other sounds without a hassle. I have a list somewhere, and we will be sending our stuff out very soon.

SKRATCH: What's one of the labels you really want to impress though?

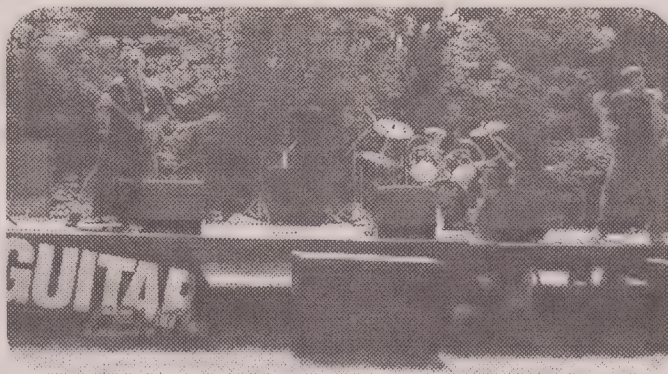
BERZ: Well Drive-Thru seems to make lots of rock stars. I wouldn't want to be so confined, though. I really like Fueled by Ramen... I just want to start small. Just enough help to give us a push in the right direction.

SKRATCH: What's it like to be an unsigned band trying to gain an audience and play shows?

BERZ: It's really difficult, for us especially, because there's no punk or pop-punk scene in Detroit anymore. It's all about emo or hardcore. Most of the scene is pretty open minded, but it's hard to put together a good punk rock show and have a decent draw. But if you get us in front of any audience, for the most part, people dig us no matter what they're generally into.

SKRATCH: What are the worst and best parts of being in Flea Market?

BERZ: The worst part is trying to get people to pay attention to us. The best part is that I love the people I



work with. It's so much fun.

SKRATCH: Would you give all your past experiences, good and bad, for instant success though?

BERZ: Instant success? No, I think I'd be happier with success knowing we all worked for it.

SKRATCH: What do you think of the Detroit music scene?

BERZ: It's really impressive. Lots of good bands and good musicians. More of them should be rock stars. Like I said though, I wish punk rock was still around.

SKRATCH: Detroit's got the Gutter Punx though....

BERZ: "maniacal laughter"

SKRATCH: How would someone go about contacting the band regarding merchandise, booking, or just to bug you?

BERZ: Our email address is FleaMarketMusic@aol.com. Our website is www.geocities.com/fleamarketmusic. Any information you'd need should be there.

SKRATCH: If a tree falls in the middle of a forest and

no one is there to hear it, does it make a sound?

BERZ: Who really knows? Really?

SKRATCH: If you could do a show with any one band, who would it be?

BERZ: The Electric Light Orchestra or Billy Idol. I fucking love Billy Idol.

SKRATCH: Since you're from the Michigan punk and emo scene, are there any other bands people should know about?

BERZ: Oh yeah. Small Brown Bike, Few and Far Between, Radio Holiday, Red Shirt Brigade, Rescue, Capture the Flag, Moods for Moderns, Mock Heroics, Remainder, Kid Brother Collective, PT's Revenge, man, there are so many more good bands but my brain isn't working too well.

SKRATCH: What kind of message are you trying to convey with your music?

BERZ: That music doesn't always have to be so serious. It's all about having fun. We want people to have fun at a Flea Market show. We're not going to roll around on the stage and cry into the mic. We're not trying to move you to tears or anything. We'd rather make you laugh.

SKRATCH: Heard any good jokes lately?

BERZ: Did you hear about the antenna's that got married?

SKRATCH: Nope.

BERZ: The wedding sucked, but the reception was great.

SKRATCH: Cute....

BERZ: Thanks.

SKRATCH: If tomorrow was your last day on Earth, how would you want to spend it and with who?

BERZ: That depends. If it was "my" last day, I'd want to spend it with all my friends, and reminisce about old times, and listen to crappy emo, and wonder why it all has to end like this, and be a total wuss. If it was everyone's last day, I'd probably fuck shit up.

SKRATCH: And have lots and lots of unprotected sex?

BERZ: No, I'm not that kind of guy. Sorry, ladies.

SKRATCH: Is there one thing you regret doing in your life that you wish you could take back?

BERZ: I regret lots of stuff I do and say. I'm a huge asshole. I'd take back everything from age 17-20 I think.

SKRATCH: Are you sure you're not being too hard on yourself?

BERZ: Haha, maybe I've just been really cynical and pessimistic lately. I come off as an asshole. I guess.

SKRATCH: If you could have one superpower, what would it be and why?

BERZ: The ability to manipulate the minds of everyone into liking our terrible music.

SKRATCH: I thought you just said it was good earlier?

BERZ: I have to say it's good! That doesn't mean it really is!

SKRATCH: If there's one thing you want the Skcratch readers to take away from this interview, what is it?

BERZ: A papercut.

For more info on Flea Market, contact the band at flea-marketmusic@aol.com or check them out on the web at <http://www.geocities.com/fleamarketmusic/>

"WE'RE GOING TO EXPLODE IN THE ROCK SCENE, BECOME HUGE ROCK STARS, AND YOU NEED TO BE INFORMED WELL IN ADVANCE..."

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"WELL, YOU KNOW THE HOPE IS TO CONQUER THE WORLD, THE DREAM IS TO DO IT AND NOT LOSE YOURSELF DOING IT..."

Interview with
Steve Lubarsky of Lobster
Records

Lobster Records is label of pop punk and emo-punk. They seek out exceptionally young talent with extraordinary music visions and seek, over the course of a few albums, to take these groups to the next level. Their current roster is Buck Wild, Jargon, Mock Orange, Park, Staring Back, Whippersnapper and Yellowcard. You can find band sounds, and the catalog, online at <http://www.lobsterrecords.com>. Recently, I got to talk with founder, Steve Lubarsky, on what it is all about finding diamonds in the rough and polishing them up.

INTERVIEW BY: TOM TEARAWAY

Skratch: Hello Steve, how are things on the West Coast today?
Steve Lubarsky: Well, a little overcast, but here at Lobster Records, the sun is always shining.

Skratch: And what is the secret to maintaining such a sunny countenance there at Lobster?

SL: Well, Lobster is a small independent label located on the West Coast, California. Lobster Records was started like a lot of people [who] get into the music business, with a lot of good ideas and bright hopes. We just really believe in what our artists are doing and have been able to get our ideals not tarnished up too badly, despite what really happens in the music business. You know, the realities of sales and distribution and so forth.

Skratch: You just mentioned "sales and distribution." In doing this series with people running independent labels I have encountered a recurring theme as to how the Internet, the very tool we are using now to communicate, has changed the sales and distribution playing field, especially for independent labels. Has Lobster Records found this to be true as well?

SL: Absolutely, this is clearly the case; this is where the future is headed. This is an endlessly fascinating topic because music is a perfect thing to digitize. It becomes so easy to distribute over so many more channels. We look forward to providing enhanced CDs with extra, non-music portions of perhaps games and extra material. There could also be code words allowing access to special areas of our site. There could be logos and banners for people to sue as well as special concert pictures, greetings and things like that. As far as distribution, it is really a double-edged sword. What happened with Napster, the ultimate download thing that has happened recently, was almost the exact opposite of what people expected. It ended up driving a lot of the smaller, independent distributors out of business because it put out a lot of the independent stores that were marginal enough to begin with. There were "cancer clusters" identified around major universities that allowed for high-speed Internet access. Business at stores in these areas dropped off 20%, which was enough to finish off a certain amount of them. The actual first ripple affect of all these downloads - and I do mean all these downloads because last month Napster made 1.8 billion downloads which was actually an improvement over the month before that where they had 2.4 billion. So the first ripple was to affect the independent labels. Of course the major labels are so corporately connected that if one department of the corporation takes a hit, the other departments are still functioning. With the small labels it is one person's hopes, dreams and bank accounts and that's it.

Skratch: And what were the hopes, dreams and bank account that became the inception of Lobster Records?

SL: [Laughs]. Well, you know the hope is to conquer the world, the dream is to do it and not lose yourself doing it and the bank account came because owned a really nice house here in Santa Barbara and I sold it and used that money to start Lobster Records.

Skratch: That's adventurous.

SL: It is. Actually, a lot of it had to do with this stuff that happened to me before then, leading up to making these great decisions. Before I began Lobster Records I was a licensed acupuncturist. That's what I did when I got out of college. I had an accident where I fell into a bonfire.

Skratch: A bonfire!

SL: Yes, I got burned really badly so that I couldn't work anymore for a whole year. You can understand why. During this time, I really reexamined my life and where it was going. Everything about the experience was so ... raw [laughs].

Skratch: [Laughs]

SL: It was one of those kinds of decisions where you are going to look back in years to come and it will look really stupid or really stupid.

Skratch: How long ago was this?

SL: Oh, this was August of '97.

Skratch: And how many people work at Lobster Records?

SL: Well, currently it is me, and Mike Johansson that does our graphics and design work, like clothing and logos, the artwork for CDs and posters and all the other stuff that we make. He also contributes to the Web site and watches what goes on there. And there is Jeremy that sings in one of our local bands, who looks into our accounting and bookkeeping. He can do that because he was an accounting student in college, he is well equipped to do all that. Other than those guys, that is really it, right now. Occasionally, we hire out other agencies to help us out with projects. Like for radio, we would not run a radio campaign out of our office, but instead hire an agency that knows how to find 800 radio stations a week. Next week we are going to do that with Yellowcard, we are going to start their college radio campaign. Some other people, who are actually our associates, are going to be doing the work on that.

Skratch: Do you have any horror stories of working the music industry at large?
SL: Unless you already have someone high up in the music industry to show you the way, who's to know what's up and how to get there? There are many, many roads up the mountain and sometimes it is a great debate as to which way leads up. As for the horror stories the main thing that gets me is when the distributors fold, because when they fold, they leave with your money.

Skratch: In talking to other labels, this seems to be a recurring theme.

SL: Well yeah, I am on my third one this year! That's why I was really mad about Napster, before. Let's see, Rotz Records in Chicago folded and saulgoodman.com folded. Then the third, which you haven't heard of but it doesn't matter, is also in trouble.

Skratch: Steve, what are your aspirations for the label, or is it already as big as you hoped?

SL: Well, we got good rock, punk, emo-style music, for lack of a better term and hating all those labels, just modern rock music. Well, I would love for the label to get bigger and bigger and bigger because that would prove the band is connecting with an audience and I ready to take that ride.

Skratch: Now how do you find bands for the label?

SL: Up to this point, it has really been through demo tapes.

Skratch: Ah, the classic method.

SL: Right, it is about getting back to the roots of the thing. I have enough patience where I don't mind opening packages, and putting in whatever, and give it a spin.

Skratch: So if I understand, you are making the decision on artistic merit, before hearing how big of a draw they are or how long they've been around. Those are secondary concerns?

SL: Absolutely secondary concerns. One of the things you'll notice about Lobster Records is that the average age of the artist on the roster is very young. So, I don't think it is fair to expect people that are just starting out to have developed some sort of tremendous audience. You can't take people that are 18 to 20 and ask, "Why haven't you been across America three or four times?" I have the view I'd rather make a record that I'd want to have and hope that everything else would work out. I put my confidence in the music and try to get everyone on the road and take our best shot at it.

Skratch: And how do you orchestrate the arrangements with the bands, is it very legal and stipulated with written contracts and...

SL: Yes.

Skratch: That's seems the wisest route, in the long run, than the verbal/handshake route.

SL: Yeah, their could be misunderstandings and our contracts are not for that long.

Skratch: How does the recording process work? Does Lobster have their own studio, or do bands record at the studio of their choice?

SL: We always think that each project has its own impetus, its own reason for being

based on each musician's experience. So, we like to match project to producer to studio. I think of my own favorite records; each had its own flavor from a special time and place.

Skratch: Steve, what are your favorite records that Lobster is trying to match?

SL: [Laughs] Oh man, oh gosh, I'm gonna pass on that one. You thought I'd take that one, didn't you?

Skratch: Sure ... now I am trying to change directions and get some momentum again.

SL: [Laughs] Well, I really don't want to talk about other people's records and what they might have or might not have done. I have a feeling that the work done by everyone here is able to be understood by literally millions worldwide.

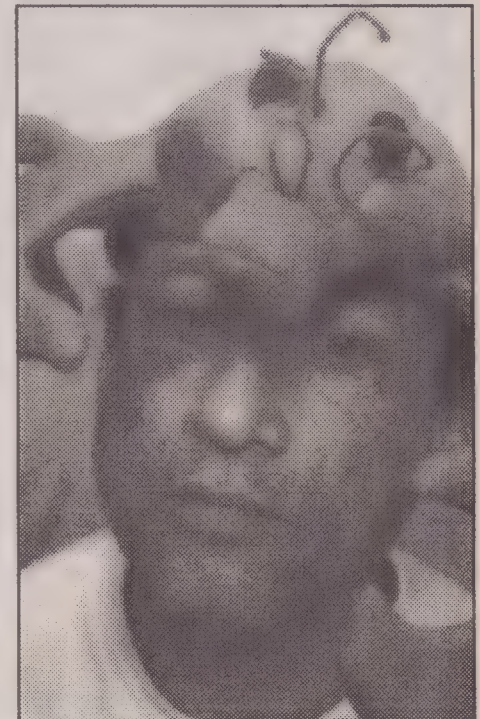
Skratch: Fair enough, talk to me about the newest releases.

SL: Well, the newest release is by Yellowcard from Jacksonville, Florida. They moved to California and they are just great, a bunch of really talented people. They are also musically intelligent in the classical way, in that they can read and write music. They can be serious about pitch and key and tempo. They're also super fun to watch. They're all like just 20 years old; it's great. Then of course there's Mock Orange, one of the greatest bands of all time, if you get it. Full brain-splitters, they can take you places. And more and more people are getting it. We recently just returned from a week in Japan.

Skratch: Oh really?

SL: Oh yes, it was the experience of a lifetime. They actually booked Mock Orange to be the opening band for NOFX. It would be a strange bill in America, but somehow over there it works. Then there's Whippersnapper, who are on tour right now. They are so good on their instruments; they got a multi-vocalist thing going there. People that are into Whippersnapper just never go on to anything else. Their shows are full of life and energy. And we've got Staring Back that came to demo and do songs for us, as a matter of fact, just last week. They've been off the road for a while and I hope they get back out there, so people can see them. Then, in a few weeks we got Park that are coming out to Santa Barbara to make their first record.

Interview by Tom Tearaway, as part of this series are done live on the Outsight Radio Hours Internet radio program: <http://www.detroitmusic.com/outsight/orh.shtml>. The next scheduled interview is with Shaw Stern of BYO Records, June 17 4 PM PST.



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COCKSUCKER BLUES, SPITWAD, NAKED MOVIE STAR

At the Lotus Lounge, Huntington Beach
June 30, 2001
by Marcia Taylor

The Lotus Lounge used to be the 13th Floor. I'm not exactly sure when it changed names/owners. It's a long drive for me, but I really wanted to see Cocksucker Blues; I'd caught part of the band's set at the Doll Hut awhile ago and liked the band's sound, which is real different from what I generally hear when I go out. First, though, let me give you a little background on the band's name, which makes a lot of people recoil. Back in the '70s, at the height of their fame, the Rolling Stones hired a well-known documentary filmmaker to travel with them on tour and to film everything, both onstage and behind the scenes. The Stones decided not to release the resulting film, which contained mass amounts of drugs and sex and acquired the title "Cocksucker Blues". In another instance, the Stones also wrote and recorded a song of the same title with lyrics that were considered too obscene to record. They did this to fulfill a contractual obligation with a label they were eager to dump.

Inspired by the Stones and AC/DC, among other '70s rock bands, the members of Cocksucker Blues - Tommy Jones on guitar, Felty Scott on bass and Georgie Peru on drums - create a style of music that combines cock rock with punk speed and intensity. The result is pretty insane, creating the kind of relationship between rock 'n' roll and punk that exists between rockabilly and psychobilly. The band played eight songs, several of which make reference to the band's name. My special favorites are "Black Van", about a psycho killer who abducts victims in his (you guessed it) black van, "Sicko", about someone whose sexual predilections are frowned on by all and sundry, and "Teen Fucking", the title of which says it all. If you can, get out to see these guys; their music will definitely get your ass moving, and I guarantee that you will be impressed by Jones' guitar leads, which are exciting and economical at the same time.

Spitwad's brand of pop/punk is always a pleasure to hear, especially the memorable, crunchy little riffs produced by guitarist Brian Wedmore. The band acquired bassist Nick Radeleff a couple of months ago, and he really has added a lot to its sound. I still like some of the same songs I always have - "Mocking Bird", "Mind Control" and "Not Moving", but I also really liked a new song that was very different from the rest of the set - more rock than pop-oriented and interestingly complex. There were brief technical difficulties, but they didn't detract from a tight, lively set.

Somehow, I had this vague idea that Naked Movie Star, a band I hadn't ever seen perform, was a Hispanic punk band. I think the confusion results from a CD that I reviewed awhile back by a band called Pseudo Star, which fit that description. So I was pretty surprised to hear the emo-influenced pop/punk/rock that Naked Movie Star plays. I should probably clarify my use of the word "emo" here; the vocals have that raw, sincere emo quality, and the songs the band played were mostly about love. The music was tough enough to be labeled pop/rock, with some similarity to the catchiest songs by Lit and current Weezer. Naked Movie Star started as a four-piece, lost a member, went on hiatus and is now a three-piece with Scott Leach on guitar and backing vocals, Robert Heltzman on bass and vocals, and Jay O'Brien (NOT the same Jay O'Brien who drums for TSOL) on drums. The vocal harmonies and guitar work here are really excellent, especially on "Turnaround", "Take It Down", "Dive", "Hard to Deny" and "Everyday".

It was really cool to hear three such different bands at a single show, although they weren't different enough from each other to make it WEIRD. One thing that all of the bands had in common was excellent guitar work that really stood out and kept my interest throughout all three sets. Check out these groups!

Radiohead

Thunderbird Stadium
June 24, 2001 In Vancouver, B.C.
By Emily Kendy

It's true that to like Radiohead these days you have to be an active listener, but the "self-indulgent artist complaint is getting old. As Thom Yorke has been quoted as saying, playing the same music over and over for fifteen years is "like being stuck in a room with one picture and that's all you have to look at."

They're no Aerosmith. That's a good thing - how often have you mistaken one of the geriatrics' new songs for say, one of their old ones?

Radiohead's concert date in Vancouver, took place in the open fields of the University of British Columbia at Thunderbird Stadium, best known as the site for Edgefest and Arts County Fair, where thousands of music fans camp out, do drugs, get drunk and throw themselves before the enormous stage that rises up in front of the western horizon.

That night though, while the crowd was indeed similar in size, if not a little more mature, Radiohead had the space to themselves. While the evening was nothing short of an experience worth the ticket stub, it was not exactly easy listening. Unless, perhaps, you were one of the fans lucky enough to scoop a spot in the steel-gated "head zone" at the front of the stage; where you could hug everyone and use the word "love" to describe each song that poured forth over the next two and a half hours.

Unsurprisingly, the band dexterously detoured around past albums and seemed content enough in sticking to Kid A and Amnesiac tracks. They were quite happy in fact. Yorke seemed beside himself - not what one local reporter labeled as jumping around on stage "like a guy on a bad acid trip." If he was on acid it looked like a damn good expedition.

Yorke was polite, sincere and like icing on the cake, brought each song to its full potential with his naturally (unnaturally?) lyrical voice, as vermilion hues seeped into the skyline from behind the towering amplifiers and busy lights. "It'll get dark soon," said Yorke, and it wasn't long before night descended and thick, muddy clouds squeezed in beneath the stars.

Drummer Phil Seway drove through songs like "Morning Bell" with the help of guitarist and electronic equipment multi-tasker Jonny Greenwood, who propelled the band into the illusionary spheres of "Lucky," and "Airbag."

Greenwood's big brother Colin brought his twisted, hazy bass to near perfection in "Pact Like Sardines in a Crushed Tin Box," coaxed along by the delicate guitar musings of Ed O'Brien.

In the Georgia Straight, an infamous newspaper out of Vancouver best known - these days at least - for finding the bad in everything enjoyable, it was stated that the evening's lone sour note came when the track "Big Ideas," concluded sloppily.

The creeping, vocal heavy song reminiscent of Yorke's obscure tune, "You Never Wash Up After Yourself," finished when the lead singer said simply, "That's the end." Not to mention it was also during the third encore...or was it the forth?

The concert slowly dwindled out with "Karma Police," "Talk Show Host," the sweet balled from the Romeo and Juliet soundtrack that plays behind Leonardo when he boo-hoo's in the sand because what's-her-name offed herself, and "Street Spirit," which seemed to send the crowd into a peaceful trance, as though finally able to let digestion sink in.

It was during the drive home that the rain started, sporadically at first and later sweeping against all sides of the city in typical West Coast fashion as though attempting to wash away the dirt from buildings and sidewalks for a brand new day.

PENNYWISE

HOUSE OF BLUES
HOLLYWOOD, CA
6/19/01
BY DIANE SCOTT

This show was a little different from most, as the only way to be able to get into the HOB doors was to obtain a wristband from the Tower Records on Sunset after buying Pennywise's new album, Land of the Free?, which came out today. After being informed that only 800 lucky fans would be able to witness this awesome event, I took it upon myself to play the part of a crazed fan and wait in line in front of the Tower Records for a glorious 3 hours. Since I had never tried buying tickets to an event such as an N*SYNC or Britney Spears concert, I had no experience in arriving early and camping out in order to buy tickets, and I arrived at Tower at 6:00 am to find a few fans already in line. The record store did not open until 9:00 am, so we occupied our time by talking to our friends, eating, listening to the music one fan so graciously supplied, and trying not to think about the sweltering heat.

At the ding of 9:00 a.m., the Tower employees opened the doors, and a security-type guard controlled the number of people allowed to enter at one time. I looked behind me and saw a line that was quite long and rapping around the parking lot and I hoped that everyone would be able to reserve a place for himself or herself at the show later that day. Looks of astonishment swept over many people's faces as they drove into the parking lot at 8:50 a.m. and saw the line; they seemed to have believed that they were the only ones to check Pennywise's website and find out that the amazing rumor was in fact true. After purchasing my CD and receiving my wristband, I breathed a sigh of relief and was stoked as I drove back home.

Arriving back in Hollywood at 3:00 p.m., I entered the House of Blues doors with the greatest amount of adrenaline possible-I was finally going to see the amazing Pennywise I had wanted to see for years! After little hesitation, the band jumped into their trademark upbeat rhythm and angry lyrics that categorizes punk at its greatest. In their 40 minute set, Pennywise sang almost all songs that were requested by the fans, which was absolutely amazing. Among which were "Peaceful Day," "Bro Hymn," "American Dream," "My God," and "Fuck Authority" from their 7 CDs. Throughout each song, the crowd went crazy, and a pit was ever present, as well as a few crowd surfers. It was astounding to see that after 12 years of playing live, Jim, Byron, Randy, and Fletcher still appreciate their fans and allowed numerous kids to come up on stage and sing along with them. Jim frequently put his arm around people in an act of friendship, which shows what punk rock is all about-It's not about who you are or how you dress, it is about the music and common beliefs. Pennywise proved that punk bands can be amazing with only one guitar and bass, as this four-piece band from Hermosa Beach are known world wide for their amazing sound and hard work.

Although I had hoped Pennywise would have played for hours and hours, I enjoyed all of the songs they played and their set was more than generous considering it was free. I am lucky to have been able to attend this event and I hope everyone else that came out to Tower today also was part of the action and excitement that is Pennywise. Either way, be sure to check these guys out as they are part of Warped Tour and are playing from 6/24 to 7/1 in California.

THE CUTS, THE INFECTED, ATOMIC BOMBS, THE VOIDS, CHANNEL 3

At the Showcase Theatre, Corona
On June 9, 2001

Here I am at my real job with nothing to entertain me but a computer and my memories. Tempted though I am to share tales of my affairs with prominent members of the British royal family, I will bow to the purpose of this magazine and tell you about my most recent night at the Showcase Theatre in beautiful downtown Corona. Five bands played that night, but I only saw four - apologies to the Cuts for missing their set.

When I arrived, the Infected had nearly finished with their set. The audience obviously liked the band, as I saw many people sporting Infected merchandise later

on. The pit was going strong, and the band members were urging people on stage. To the best of my recollection, the infected had two different guys who sang, one of whom is named Franco. The songs I heard sounded like pretty standard punk rock.

The Atomic Bombs were next. Recently, while attending shows in Corona and Pomona, I've noticed a huge number of people wearing Atomic Bombs patches and shirts; obviously the band has gotten popular. The Bombs played an energetic set of songs that included one of my favorites, the Sonny Bono song. I also really liked the song for which vocalist Rex Faght donned a gas mask and the one he said was really cheesy. The Atomic Bombs always put on a good show, and, if you have a sense of humor and a sense of history, you'll really appreciate the band's satirical lyrics.

There aren't many punk bands fronted by women, so I always enjoy having the opportunity to catch the Voids and their vocalist, Adri. The band's sound is similar to that of Vice Squad, not just because of the female vocalist — it's in the music, too. Lyrics are political, though not always easy to follow because of the speed at which they are delivered. As usual, the set was high energy, and the audience really got into it.

"We were your parents favorite band, trust us!" shouted vocalist Mike Magrann when Channel 3 took the stage. Hailing from Long Beach, Channel 3 released four records in the '80s, then spent most of the '90s pursuing their lives offstage and playing one or two shows a year. However, clubs are now contacting the band to set up shows, so we can count on seeing more of the foursome. In between playing the group's most popular songs, including "I've Got a Gun", Magrann kept things lively with a series of quips about the guys' advanced age. "Yes, we fucked your older sisters; we hear that all the time," and "here's one you know — thank god your mother had the tape and used to play it when she took you to preschool in the back of the Aerostar." The guys still have their chops, and the crowd, which was mostly young kids, went wild — singing along to the songs and pogging. In fact, Franco from the Infected had to be ordered offstage by the security staff, he was so eager to be part of the set. Here's a line-up I'd like to see — the Angry Samoans, Channel 3, TSOL and Social Distortion. Don't know if that will ever happen, but what an incredible show it would be! I guess I'm allowed to dream.

FOUR PANEL KID, CRASHCART,
LIMBECK, THE MOSELEYS, FIFTEEN
CITY HIGH, THE KILLINGTONS

@ CHAIN REACTION
FRIDAY, JUNE 22ND
REVIEW BY: ALEXA WILDER

At the risk of sounding condescending (who, me?), I can say that there are few musical acts that can cause me to voluntarily spend an evening nestled amongst the youthfully apathetic fans that consistently infest Anaheim's Chain Reaction. On a bitching and moaning side note, are they spiking the water with barbiturates over there or is it just no longer sleek to allow yourself to enjoy the music you are paying up the yin to watch? Either way, it makes me want to strip down and light myself on fire in a desperate attempt to encourage the bands that their music is in fact being enjoyed. Yes, this idea actually does cross my mind. No, I haven't acted upon it just yet. And you have no business judging me.

So the line-up of bands that coaxed me into the emotionally void hole on this particular night was rather impressive. Not only were the Moseleys rocking the stage with their mojo in full effect, the Killingtons and Limbeck, along with Four Panel Kid, River City High and Crashcart were also there to remind us that angst can be rewarding and fulfilling in the quirkiest of ways.

I'm not going to lie to you and skip over the fact that the flyer I had for the show blatantly said that it started at 7:30. In my defense, however, I will point out that such starting times are usually bumped up half an hour due to lack of audience (some of us need to spend the fifteen minutes to stop and grab shitty fast food to keep our blood sugar levels from depleting to unhealthy levels, okay?). In any case, when I pulled up at 8:15 it was apparent that I was the only one who was taking her time smelling roses. Everybody else was already at the show, and had already enjoyed the musical styling of Four Panel Kid and Crashcart. I pounded my fist

against the steering wheel with an overly-dramatic flair. I then proceeded to laugh at myself, but I was pretty pissed. Not only had I really hoped to catch these two bands, but upon entering the joint I realized that Limbeck was already halfway through their set.

Being the street-smart gal that I am by nature, I tend to keep my ear low to the ground to catch the good word on all the fresh goings-ons. So although I was not able to catch the newly birthed Four Panel Kid live and in full effect this evening, I did happen to hear their praises being sung by a number of satisfied customers. Consisting of four members with varying influences and backgrounds (all have been in previous bands in hometowns—two from Alabama, one from Hawaii and one So. Cal local), it is no wonder their style is not a regurgitation of the typical Orange County indie/emo sound. Their sound is said to be analogous to a "softer side of Hot Water Music"—indie rock with a harder edge and a pinch of sonic guitar. I have kicked myself in the ass and called myself every curse word in the book for having missed these guys (okay, so I really just banged the steering wheel dramatically), but I am placated by the comforting news that they will be playing Saturday June 30th at Trash City Records in Monterey Park with Cheswick and are said to be appearing August 6th at Koo's. I will be there. And on time.

In review: I am a letdown. Henceforth, I can't tell you much about Crashcart's performance, other than their sound has been described as "emo-core with a gun." And a weapon is probably the last thing that should be given to an emo musician, which is exactly why I am completely intrigued to catch these guys next time around.

Limbeck, which in all literalness is a Shakespearean term meaning "horribly quiet", was, per usual, anything but. They manage to convey the passion sans cheesiness one might believe only exists in fairy tales (or bands headed by Blake Schwarzenbach). I only caught the tail end of their set, but it was enough to get me all riled up for an evening of indie-rockin'. Heh.

As soon as I saw plaid pants and bobbed wigs levitating towards the stage, I knew it was time to move in for a closer vantage point. The oddly integrated geeky/sexy mojo exuded by the Moseleys should only be experienced full-throttle and up close. Plus it's fun to watch the harem of under aged grilles go buck wild over innovative fashion designer (oh wait, he just uses a bunch-of-cartoon-animals) Paul Frank and his kin as they sling about trying to get some. (Somehow it would be so much cuter if it weren't questionable as to whether the guys are actually engaging in statutory situations, but oh well). Although I overheard others disputing the caliber of the Moseleys musical talents, I still wasn't swayed from giving them another A+ on the entertainment scale. Color me easy to please, but if you have wigs, skull ties and throw in old metal covers now and then, I'm your puppet.

I had never seen or even heard the musical styling of Virginia's River City High before (come on, there's only so much room for indie rock bands in this girl's palate of entertainment), but I can say that I definitely enjoyed their sound. Performance-wise, well, I guess the Moseleys are a hard act to follow. There was mild movement of band members and nobody even appeared as though they might do something crazy. You know, sometimes all it takes to hold my attention is the possibility that one of the band members might leap off stage or say something really weird in between songs or something. I dunno. The guitarist was wearing a cowboy hat. That's a good attempt at flair. Word is that they are playing some of the dates of the Warped Tour. So don't take my ADD word for it, check them out for yourself you lazy bastard.

Right when I felt my attention/energy levels starting to drop, up popped the Killingtons to provide a metaphorical sugar rush of sorts. What can I say about the Killingtons that hasn't already been said? Good musical combination of rock and emo (check), good live shows (check), good mini stickers depicting little girl with gun (check).

In review of my review: I am a letdown. Quit counting on me to get to shows on time and with full attentiveness. Get your lazy keister to a show now and then, eh? And for God sakes, show a little emotion. I don't care what you do—thrash about wildly, nonchalantly sway from side to side, scratch your ass—whatever you feel comfortable with. Signs of life are all I ask for. Sheesh.

DAMNATION, LITMUS GREEN, NARCOLEPTIC YOUTH, ANGRY SAMOANS

At the Glasshouse in Pomona, June 23
by Marcia Taylor

I really went to this show to see the Angry Samoans, with only a mild interest in the other bands. I've been listening to the Samoans a lot lately, especially on my way to work or if I'm feeling blue. The band's lyrics make me laugh so hard, especially "They Saved Hitler's Cock", "Get Off the Air", and "My Old Man's a Fatso". You can get all of these on ANGRY SAMOANS: THE UNBOXED SET on Triple X Records, either from the band at a show or from your local hip record store. It's well worth the very reasonable price.

Damnation opened the evening's entertainment with a very tight set of intense, metal-influenced punk. It's a bit too metal-influenced for my taste, however, as much as I admire the frontmanship of vocalist Shaun Kama, who has more than enough style for one man. People were still arriving during the band's set, but those that were there were definitely getting into it. I didn't catch a lot of song titles, but I liked the one about Halloween, and I liked the band's themes in general, which were standard punk precepts — be yourself and fuck the system. As the band was leaving the stage, the drummer took a drink of water and blew it out his nose, one nostril at a time. It was quite a stunning sight.

Speaking of themes, the next band up was Litmus Green, a pretty political bunch. The lead vocalist was wearing a "Fuck America" t-shirt, and throughout the set, he denounced a variety of social evils. While I find Litmus Green's sound too hardcore for me to really enjoy, I like the sense of humor the band brings to its satirical songs, such as "Anal Probe", "I Hate the Lord" and "1-800-Jenny". I was struck by the fine musicianship, especially the work of the two guitarists, who play some hot leads. Also, it was nice to see a punk band that looked so diverse, instead of a bunch of guys slavishly following punk fashion.

Narcoleptic Youth was the band that the majority of the audience had come to see. I'd seen the group almost two years ago and remembered enjoying the set. If anything, the band has gotten better. Vocalist Joey Bondage is lots of fun to watch, and he also has a really good voice, so he's fun to listen to, as well. Like Litmus Green, the band features a two-guitar attack, which really creates a big sound. The band has a sense of humor; I particularly enjoyed "Broken Condom" and "86 the Crap".

During one of the breaks between sets, I had a chance to talk to Bill Vockereth, who is one of the two original members remaining in the Angry Samoans. He talked a bit about the old days and mentioned the trouble their song "Get Off the Air" caused them. He says that the band was blacklisted from most LA clubs and really had a tough time getting gigs after the song was released. The song disses Rodney Blingenheimer, who was, in the late '70s and early '80s, a virtual king maker when it came to punk bands. Whether Rodney did it because he loved the music or because of the power and renown he received is debatable. Prior to being the king of punk, Rodney was into the glitter scene and had a club in Hollywood, which was famous for the scantily-clad fifteen-year-old nymphets he had hanging on him. Interestingly, I had a roommate who sang and performed at this club a couple of times. She was blind, and Rodney had the brilliant idea of hooking her up with two other vocalists who were disabled. He was going to call them The Handicappers.

Which is why I love the lyrics to "Get Off the Air", especially the part about his being a "pathetic male grouple". In any case, Rodney was very up front about asking club owners to ban the Samoans, and the club owners complied after he promised to stop plugging their venues on his radio slot.

Several of the Samoans' songs are just as vituperative and insulting as this one, including "My Old Man's a Fatso", "I'm a Pig", "You Stupid Asshole" and "You Stupid Jerk". But there's a mad magazine silliness to it that undercuts the malice. As far as musical chops go, the four-piece is awesome. The current line-up includes original members Vockereth on drums and vocals, and "Metal" Mike Saunders on guitar and vocals. Newer members are Jonathan Hall on lead guitar and Heath Selfert on bass. Hall's backing vocals sounded just like the record to me, and he performed AC/DC's "Highway to Hell", with excellent guitar then and throughout the set. I danced the entire time the Angry Samoans played; it was wonderful! Go see them!

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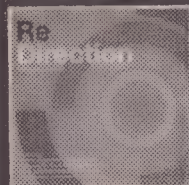
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Hey Scott,

It was cool hanging with ya in gym class.

Do I still have your underwear!

K.I.T. - Mike Gen

SCOTT! ^{OFFER} _{DULZ}

GOOD TIMES GETTING
PLAYED BEFORE
HOMEROOM B20!

HERE'S TO A HAZY
SUMMER IF YOU
KNOW WHAT I MEAN

HEH! STAY EVIL
AND REMEMBER

METAL

RULES!


~~PUZZLE~~

Dude Bill,

I thought you were gay cuz

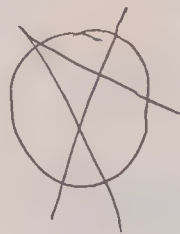
What you said in Biology. I was wrong MAN.

SORRY -

TIM 

SCOTT

HAVE A LOVELY
SUMMER. BE SURE
TO READ ALOT AND
KEEP COOL.
MRS. D



Hi,
can't wait
to see you
guys swimming.
I heard you
still wear
florkes. My brother
thinks your cute,
but I think your
ugly as sign.

Hey Guy,
Well what can I say...
a great summer,
-Mike Hunt

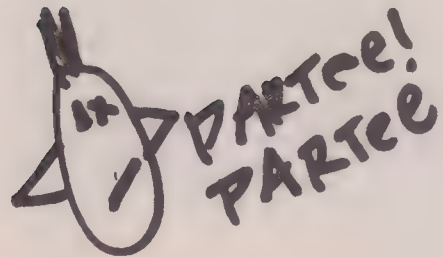
-Mike Hunt



HEY MAN,
WHAT UP DUDE!?
IT WUZ COOL
BEATIN' THE SHIT
OUT OF YA ALL YEAR
LONG CAN'T
WAIT TO SHACK YOU
AROUND SOME MORE
HAVE A SCREWED SUMMER



~~SAL~~



THE CASUALTIES
KICK ASS
\$-SKRATCH!
DIXO

AK47 is the tool. don't make me act the motherfucking fool.



THE NERVE AGENTS THE BUTTERFLY COLLECTION HELLCAT RECORDS

Lately, when I wonder where the true spirit of punk went, I get a little mad. Everybody wants to be the next big thang. Everybody wants to crossover into some genre that has a certain amount of commercial potential. Whether it be ska, pop, rockabilly or metal, many a punk band has abandoned their original intentions to simply be the best punk band they can be. Thank god for bands like the NERVE AGENTS and their current release "The Butterfly Collection". They are the epitome of all things punk. They mix a cool blend of influences together to bring about their own unique niche and twist to what punk is. No Rules Rock n' Roll. Imagine BLACK FLAG teaming up with the DEAD KENNEDYS, just to join forces with the NECROS and early period JFA. Lyrically they dwell in the world of "us against them and reject conformity". And they should, because they do it oh so good. Check out the "War Against!", the snidely little rocker encourages you to stand up and release your inner prisoner, to parlay the spirit beyond its confinement. What more can I say about the NERVE AGENTS other than that they got my vote for "heavy weight Punk contender". Take a slice out of this disc if your man enough to support true punk at its finest.

-Larry Lugz



KID GORGEOUS FRIDAY NIGHT KNIFE FIGHT UPRISING RECORDS

Grinding metal mixed with kind of angular, math-rock punk and some exceedingly pissed off lyrics is Kid Gorgeous. This sounds like guys who grew up listening to grindcore and metal but also had some early NY hardcore and Helmet/Quicksand records lying around. The music is pretty terrific, but the vocals are so overpowering and over-the-top Cannibal-Corpsey that they come off as comical. Everything else is well done, though, from production to packaging.

-J.H.V.

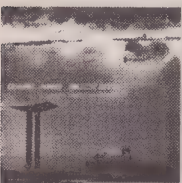


THE STARTING LINE WITH HOPES OF STARTING OVER DRIVE-THRU RECORDS

The Starting Line is Drive-Thru's newest edition to the pop punk/emo scene, and with their Drive-Thru debut, they give everyone a taste of what they can offer. When listening to this five track EP, similarities to fellow label mates, New Found Glory, will probably be made immediately. Even though these guys sound a bit like NFG, they offer a fresh sound to the scene. With lyrics filled with teenage angst and heartbreak and instrumentals with catchy hooks and polished musicianship, The Starting Line will be around for a long time. They even did a cover of Starship's "Nothing's Gonna Stop Us" on the EP. Combine that with other great tracks like "Saddest Girl Song" and

"Leaving" and you've got a very strong debut. Not bad for a bunch of teenagers. It's just too bad that this EP is only five tracks long because it may not be enough to tide you over for their full-length to come out.

-Dane Jackson



GARLAND BUCKEY MORE SEAS THAN BEFORE HELLO RECORDS

The strangely dated sound of this Lexington, Kentucky trio makes for a sound like Mott the Hoople and The Naughty Sweeties. With staccato drumming and lots of loud disjointed guitar riffs, the band appears to be reaching for an obscure new genre. The abrupt breaks and esoteric vocals would make this seem like a stoner band, but some of the tunes come in at under two minutes with a bit of a punk flair. The recording is clean, the album art is spacey, and if nothing else, this is a bizarrely creative band.

-DUG



DERIDE SCARS OF TIME THE MUSIC CARTEL (TMC, INC.)

Hailing from Bergen, Norway comes the progressive/aggressive sounds of the Netherlands heaviest hitting metalesque combo. At times the tunage is very THRASH and at other times it is riff laden progressive guitar/drum rock with vocals that run the gamut between wailing, screeching and some straight up high intensity, melodic singing. There is a little something for everyone here. Musically they share commonalities with bands like PANTERA and SOUNDGARDEN, but don't let that comparison pigeon-hole 'em. They take in influences from the likes of BLACK SABBATH, SLIP-

KNOT and JUDAS PRIEST as well. Vocalist Frediablo's voice goes from throaty extreme growls to intense melodic singing as evident in the mindwarping number "A Big Mouth" as he crosses the line continuously through out the song. DERIDE can easily become the new face of Euro-metal as they tear through their own brand of hard music leaving no prisoners in their wake. This is definitely worth checking out big time...

-Larry Lugz



GORE GORE GIRLS STRANGE GIRLS GET HIP RECORDINGS

This Detroit femme fatale trio followed up their Charles Records debut single with a full slab of primitive rock-n-roll on Get Hip. There is a touch of the Motown soul in such tracks as "Lovin' Machine" on a CD-wide foundation '60's Detroit-Ann Arbor rock ala MC5, The Ronettes and The Stooges.

-TOM TEARAWAY

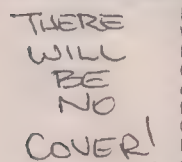
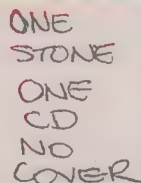


FIGURE FOUR WHEN ALL IS SAID AND DONE FACEDOWN RECORDS

Canada, over the years has produced a plethora of enigmatic bands that play by their own rules. FIGURE FOUR is no exception. Their brand of hardcore punk puts a proverbial boot up your butt as they tear away with 10 awesome heavy tracks on their recent CD. Stylistically they share musical traits with that of NYC bands like SHUTDOWN and H2O. Simply stated, this is a furious release of pure hardcore aggression that lurches ever so closely to the edge of musical destruction. Hard and fast with lyrics that deal with the corruption of society (True Colors, Who Belongs), personal introspection

(When It's All Said and Done, Reason Why) and disbelief (Question of Trust, Enemy), this could easily be the best Hardcore Album of 2001. Go on, get pumped mofa...

-Larry Lugz



STONEKRACKER TWO BIRDS WITH ONE STONE HAPPYLAND RECORDS

Hailing from the Lone Star state, Stonecracker takes the vibe of White Zombie, flips it around with a female lead vocal and keeps it dark on their 11 track release ("Blown"). With the depths of Tool in tow ("Shout") and the industrial savvy of bands like Static X and Dope in place ("Wrong"), musically these guys and gal are on the money. Vocally, the rapping seems cliché and brandishes a bad taste. However, the death metal screams from the female gullet are enticing to say the least ("Turn", "Mimic"). And while the band is tight and hits a groove solidly, the songs tend to meander and wear their welcome out by being too long, making their impact less forceful. Nonetheless, there's a lot going on in here worthy of praise, especially the near Rage-esque rhythm section, who hold it down masterfully ("Cause To Panic"). Stonecracker may be a producer away from sharing stages with the big boys if they keep the course they're on. (www.stonecracker.com)

-Mike SOS



CINECYDE MAGNETIC ATTRACTION * HYPNOTIC REVULSION TREMOR RECORDS

Having begun by attacking radio with raw punk rock in 1977, Cinecyde now offers well-crafted, song-oriented power pop deserving of radio play. The group's out-of-the-garage pop punk is joyous and catchy and often cynical. Strong tracks include the lovelorn "Drive My Bug" and the indictment of conformity through fashion, "First it's A Beeper."

-TOM TEARAWAY

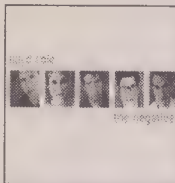


THE DAMNED GRAVE DISORDER NITRO RECORDS

As the 1st British punk band to release an album in 1976 as well as 1st to cross the Atlantic and tour the U.S., twenty five years later, almost two dozen band mates later, and just about the same amount of Record Labels later, hot off the grill of Nitro we get The Damned's latest release titled Grave Disorder.

Since 1990 The Damned have kept their line up strong with Patricia Morrison on bass, Pinch on drums, Monty Oxy Moron on Keyboards and Dave Vanian and Captain Sensible. The sounds and essence of The Damned can be heard loud and strong as they pulsate within the walls of this release. You get the bands classic dark punk appeal with an overcoat of 60s psychedelia all intricately woven into an English web of hard rocking madness. Although this release could perhaps be one of the bands strongest studio recordings as its spirit parallels with The Black Album & Strawberries, it is rather unlikely that it will have much of a life on the airwaves due to the simple fact that radio doesn't play good music anymore. However, if you are a true connoisseur of good music and want to hear a great band that has stuck to its roots without selling out their sound to appeal to the average baseball cap sideways wearing "PuNkERs", then you already know The Damned are for you!

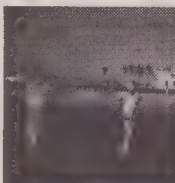
-MAGGIE ST.THOMAS



LLOYD COLE THE NEGATIVES MARCH RECORDS/AT-SOURCE

British songster, Lloyd Cole, relocated his career to New York in the 1990's and continued to create his aching-heart songs of love and yearning. As he continues to create, with heartfelt lyrics and strings, in an era when CD reissues are making time-tested torch singers a household name, his less-able efforts and sublimated by the past.

-TOM TEARAWAY



ON THE MIGHT OF PRINCES WHERE YOU ARE AND WHERE YOU WANT TO BE CREEP RECORDS

This NY-based quartet is one of the hardest rocking bands in America today. Imagine Nine-Inch-Nails, Rage Against the Machine, and Tool tossed in a blender and you have a pretty good idea of what these guys sound like. The ten songs on this CD explode with rage and fury. Each song is an epic piece, with slow intros, frequent tempo changes, and dramatic climaxes. The album is a lot of music for the money as well, with most songs in the six-minute range. While the songs have peculiar, prog-rock sounding titles such as "The Water Vs. The Anchor", "As Long As She Doesn't Smoke", and "And The Hat Stays On", the music is definitely aimed at the 21st century. With the incredible vocals and knockout musicianship demonstrated on this CD, it appears On The Might Of Princes will be a force to deal with for a very long time.

-DUG



CITIZEN FISH LIFE SIZE FAT WRECK CHORDS

Citizen Fish is a descendent of Brit punk legends the Subhumans. The band plays straightforward Oi music, with some reggae and ska sounds mixed in. The twelve songs on LIFE SIZE are enjoyable, if somewhat similar sounding, with lyrics that comment on popular culture. My favorite was "Picture This", which advocates turning off your television set and thinking for yourself. Definitely a good buy for Oi fans, although it's more cheerful than angry.

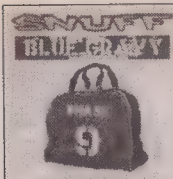
-TEKOLOTE



TOADIES HELL BELOW/STARS ABOVE INTERSCOPE RECORDS

After a lengthy hiatus, the Texas quartet known to the world as either: a.) that band whose big song's chorus screams "Do Ya Wanna Diiiiiiiine?" or b.) Toadies have returned to a whole new musical world. While Kurt's memory still lives (now scarily enough on classic rock stations!), these guys and gal have got a long road to haul to match up even to their prior success. And while HELL BELOW/STARS ABOVE seeks to pervade the post grunge consciousness, it should be noted that the band underwent a few lineup changes in their absence. The result is as if it were 1996, as Toadies continue right where Rubberneck left off, complete with a jerky heaviness and religious imagery in tow ("Push The Hand", "Hell Below/Stars Above"). Despite the fact that there's no "Possum Kingdom" here, there are some solid slabs of high octane, quirky Texas two steppin' rock ("Heel", "Sweetness") that should absorb the initial shock of their lengthy departure nicely. And if that doesn't get you, check out the hook laden fist pumpers ("Motivational", "Little Sin") and the seductive balladeering ("Dollskin") for the sound to bowl you over. They may be a little rusty, but it's nothing a summer tour can't cure. Long live the 90's! (www.interscope.com)

-Mike SOS



SNUFF

BLUE GRAVY: PHASE 9
FAT WRECK CHORDS

Snuff is a five-piece outfit that formed in 1986 and plays punk rock with the addition of horns and Hammond organs, which definitely gives the band a different sound. The songs here mix punk speed with soul and funk. Changing the boundaries of what defines a musical genre is almost always a good thing, and it definitely makes for an exciting disc. I really liked most of the material, but standout songs are "Damaged", "Slip" and "Ecstasy" (live). Definitely recommended for the open-minded listener.

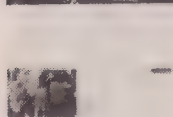
-TEKOLOTE



THE RUINERS
POST-APOCALIPSTICK WORLD
POVERTY RECORDS

The Ruiners exhibit the loping rhythms and cartoon vocals heard on recordings from Alice Donut. Hard rock, earthy locker room humor and pedestrian party topics mark the dozen songs here. Calling themselves "trash-punk," these bawdy rockers are all about cheap thrills and amplification. In the Detroit area, they back up New Girl Order, a female wrestling organization for which they often go in drag. Drinking, puking and cheap jokes with trash guitar sounds are the simple and effective formula here.

-TOM TEARAWAY



RX BANDITS
PROGRESS
DRIVE-THRU RECORDS

Not only is this the most solid Rx Bandit's album to date, but it's also the best album I've heard from any band this year! With Progress, the Bandits have shown how much they've grown as a band. Instead of the peppy ska tunes of the past, the listener is hit with an eclectic mix of ska, punk, and reggae. This album's had a few release delays, but after listening to it a couple times, you'll realize that it's been worth the wait. You'll also realize that Matt and Co. are showing a more socially conscious side. One track that stands out in my mind, and is also my favorite track on the disc, is called, "In All

Rwanda's Glory," which speaks out on racial prejudice. This disc is a must for just about everyone. Stay away if you're not into experiencing new things and a fresh sound.

-Dane Jackson



BUTTERFLY JONES
NAPALM SPRINGS
VANGUARD RECORDS

Butterfly Jones bases its smart, swinging power pop on psychedelic rock and soul. The soul of this project is Dada guitarist, Michael Gurley, and drummer, Phil Leavitt. At an era where melody is subsumed by teen-nasal vocals and distorted guitars, Butterfly Jones opt for a hooks and harmonies - well-crafted songs. Their catchy pop tracks are also populated with guest appearances by keyboardist, Mark De Gli Antoni (Soul Coughing), vocalist, Julie Ritter (Mary's Danish) and bassist, Mark Harris (Venice).

-TOM TEARAWAY



BRIAN CLINE BAND
WITHIN WITHOUT
ICOURSE

Brian Cline's latest six song release once again showcases this Californian's penchant for hook laden, groovin' mid tempo rock tunes. Cline and company utilize the dynamics of acoustic guitars behind a rock band backdrop proficiently ("Sea Of Lies"), but that's not all this quartet is capable of. Creamy choruses that have got that pop-rock stamp all over them ("Within") are a staple of BCB, and they're right up there with the Goo Goo Dolls and Bon Jovi when it comes to putting together a convincingly cohesive song that is easy to sing along to ("What's On My Mind"). For some feel good

rock with mass appeal, the Brian Cline Band is an outfit to watch. (www.icourse.com)

-Mike SOS

HAVE
LEFT
RUINS
OF CD
COVERS

INTENSITY
THE RUINS OF OUR FUTURE
BAD TASTE RECORDS

Intensity is your standard angry foreign hardcore band that implement a lot of crunchy riffs ("Forberedelsen") and rapid fire drumming ("In The Distance") throughout their 16 track offering. Typical screaming, angst ridden hardcore vocals are also employed here and while there's nothing new or exciting to speak of, these guys provide a steady backbeat for a pit beatdown or a supercharged workout session. If you dig tough guy stuff, this will put some new blood stains on your wifebeater for sure. (www.bad-tasterecords.se)

-Mike SOS

CD
COVER
ASLEEP
TOO...

CARGO SOLO
SOMEWHERE TO SLEEP
SELF RELEASED

Five song EP of female fronted rock. This is real slow and stuff, probably the sort of band that is a touch more convincing live. On this album they have a lot of melody and sweetness to their songs, with what I found was too much of an electronic sound to the drums and percussion unit. And I am sure the girl singing is way cooler and more real than Britney and whatever plastic teeny-bopper is popular now.

-Nick DIY



CHESWICK
BETTER THAN MY BEST DREAM
GO RECORDS

I am not sure if this is emo with rock influences, or rock with emo influences. Either way, the songs are pretty cool. My major complaint is that a lot of the songs never seem to get off the ground. Meaning that once they start to pick up some speed and I am ready for a real cool fast part the song seems to fall apart. There are just a few too many slow spots where I wish they had opted for some more meat and potatoes in the song. For some reason I was reminded of The Get Up Kids, not because of sound or style, but the structure of the slower GUK songs are brought to mind in a few of the tracks on here. Overall, a solid record, rather at 7 songs, a solid EP.

-Nick DIY

NO
ONE
TOLD ME
ABOUT
THE CD
COVER!

WE TALKED ABOUT MURDER
WE TALKED ABOUT MURDER
HAS ANYONE EVER TOLD YOU?

Another emo/rock band that just doesn't pack enough of a punch to convince me. I just wish they threw a few fast parts in and picked the speed up to keep things interesting. Overall, they have a good sound, just the variety is lacking and the content gets boring. Maybe some future releases will get them exploring their sound and adding some needed diversity.

-Nick DIY

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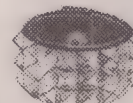
DR. STRANGE

ELECTRIC CHAIR

RETAIL SLUT

RE-STYLE

APE



★



NOT IN THE POKING MALL!

WRISTBANDS

★ STUDDED BELTS
S&M GEAR

★ CHOKERS

HEADLINE RECORDS



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WILD PLANET



SWELL
EVERYBODY WANTS TO KNOW
BEGGARS BANQUET

For well over a decade SWELL has been the singer/guitarist David Freel. As a song writer he has managed to pour out emotion with a live band. This time out he locks himself into a studio solo and the end result is "Everybody Wants to Know". A light eclectic album of ethereal coffee house rock that refuses to be limited to the traditional folk confines of the genre. David mixes in a variety of diverse guitar tones to accompany his melancholy vocals producing strange but yet familiar layers of sonic imagery and off beat poetic verse to keep your mind virtually intoxicated in his stories. My personal pick on this disc is "Like Poverty", a fuzzy guitar sound coupled with crisp clean acoustic pickings to keep you just dizzy enough to absorb the life of the stories he spins in his lyrics. Get lost in the world SWELL creates.

-Larry Lutz



ABOVE THIS WORLD
END OF DAYS
THORP RECORDS

Much like the hip hop scene, the hardcore community is bound by a tight bond that unites all those crazy screaming tattooed people. Above This World is a prime example of how the West coast scene swings, as members of the left coast's best join forces to comprise a Superfriends of hardcore. Comprised of members of Powerhouse, Sworn Vengeance and The Hoods, this is the closest thing hardcore has got to We Are The World. And while the results aren't anything to break the door down over, they do include some fine chugga-chugga riffs, gang vocals that'd make The Harlem Boys choir scared for their lives ("Sold") and an overall picture of a tight knit clan of bald heads and bloody knuckles fighting for the heavy music cause. If you like these bands, or metalcore in general, END OF DAYS is a nice companion disc to rip shit up to. (www.thorprecords.com)

-Mike SOS



ANTI-NOWHERE LEAGUE
PUNK SINGLES AND RARITIES 1981-84
CAPTAIN OI

In their single-minded war on the normals or "nowheres" of the world, Anti-Nowhere League mixes humor and hate in a way few punk acts have succeeded at. This collection aims at the heart of their most raw years, before they slid into a creative morass of imitating commercial sounds. They did that well, but it is best to conceive of Anti-Nowhere League as a rock band in two acts and this CD focuses on the early, punk years. Such impossible to acquire sources as flexi discs, demos and radio station issued singles are the source material for this very collectible collection.

- TOM TEARAWAY



THE GENERATORS
TYRANNY
TKO RECORDS

The Generators brand of street punk comes to life again, as this 12 track release is full of piss and vinegar ("All Night Long"). Their type of melodic punk with sing along choruses is enough to keep your fist in the air all night long and your vocal chords strained for days on end ("Keep On Running", "Tyranny"). This is what Green Day wished they sounded like, before they wrote songs for mass consumption. Keeping it simple and bouncy ("Dead At 16"), The Generators blend the best of bands like All, Hanoi Rocks and Face To Face and add their high energy, pure punk edge to it. If you like punk rock that hasn't been sanitized for MTV, this is the real deal. (www.tkorerecords.com)

-Mike SOS



FIVE MINUTE MAJOR
WHEN IT ENDS
INNER RAGE RECORDS

Hailing from Astoria, Queens, Five Minute Major is an uncompromising "new breed" hardcore band. Maintaining the balance of tough guy mentality as well as the sensibility to keep the mood light and fun is a feat accomplished by few acts, and this four-some is certainly a diamond in the rough. Instead of wasting time talking the talk, these guys are walking the walk and spreading a tried and true message with a modern approach. While many of 5MM's peers are re-writing the same dance floor chops and the same "beat you're crew down" lyrics, these guys are writing songs that matter. Tracks like "When It Ends" sum up so much with insightful comments on the state of the scene nowadays. With the weight behind this band, I guarantee you they will be making some waves. (FiveMinuteMajorNYHC@yahoo.com)

-Nick DIY

CD
COVER
REACHED
ITS
LIMIT

LIMITPOINT
IT ALL TAKES TIME
LIMITPOINT RECORDS

This Pasadena-based punk/pop trio has taken up the standard of failed relationships, heartache, and emotional turmoil in their self-released, solo CD. While powering their way through some tight punk melodies, the boys find time to talk about girls, going out with girls, staying home with girls, and why girls should go for them. The CD liner notes consist of some emotional drawings of couples in the throws of Cupid's fickle spell and some nice black and white photos of the guys in the band. This is a band with some serious talent along the lines of a more melodic Blink 182 or Reel Big Fish. The songs are well-written, produced nicely, and full of good musicianship. Clearly this is a band that doesn't need any gimmicks. Of course this also begs the question of why guys play music in the first place. Is the goal of playing music to make money, make art, or meet chicks? Though this album is perfectly capable of becoming a popular hit and the songs are creative, I'd stake a bundle on the last goal. These guys will meet tons of chicks.

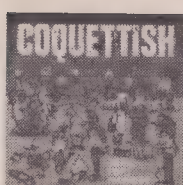
-DUG



WEEZER
WEEZER
GEFFEN RECORDS

Geeks of the world, rejoice, your heroes have returned. Yup, Weezer, after a six year hiatus, come back surprisingly enough, more popular than they left. Thanks to the countless "emo" props they've received in their absence, they've managed to maintain healthy radio airplay and constant praise from bands of all walks of life. So, how does that rate their newest release, with all of this new found glory and splendor on their coattails? Back with Ric Ocasek at the helm, the 10 tracks that comprise the eponymous "green" album are solid and expected; big choruses with that Beach Boy twist that made them all the rage in '94 ("Crab", "Don't Let Go"). Add the best backup vocals since Van Halen to the mix ("Photograph"), along with the poppy bounce that accompanies all that River Cuomo pens, and you've got an instant hit on your collective hands. Drawbacks? Well, the album is almost too predictable. They really didn't go into any direction rather than try and recapture lightning in a jar by mimicking their first release's success. Which is not necessarily a bad thing when you consider the tepid sales of their sophomore slump, PINKERTON. As the grind of "Hash Pipe" infiltrates your rock radio station, be warned that this album has got more legs than those bugs in your basement and prepare for the onslaught of Weezer, albeit a few years too late. (www.weezer.com)

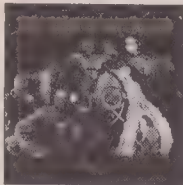
-Mike SOS



COQUETTISH
TOTAL POPS MADNESS
ASIAN MAN RECORDS

The minute I heard the first track on TOTAL POPS MADNESS, I fell in love. In just nine minutes, Coquettish belt out seven tracks that will make any old school Suicide Machines fans happy. Being from Michigan, this type of music has a special place in my heart. Within their music, they have a perfect mix of sing-a-long choruses, heavy drums, and a mixture between loud punk riffs and catchy ska riffs. The lyrics may not be the most complex, which may have to do with the fact that English is their second language, but regardless, TOTAL POPS MADNESS is excellent. My favorite Japanese bands used to be Hi-Standard and Kemuri, but now they've been bumped down a bit to make room for Coquettish.

-Dane Jackson



MUSHROOMHEAD
XX
ECLIPSE RECORDS

Ok, before we get on the Slipknot comparisons, let's clear a few things up. First and foremost, Mushroomhead, while emulating the look as if it's October 31st year round, had their shick way before the Midwest maulers picked up an instrument. And secondly, while both bands play heavily and with a full head of steam, Mushroomhead's attack is rooted more in the Faith No More camp of dramatic keyboards overlaying a bruising beat ("Never Let It Go") rather than the Knot's percussive death metal chaos. Now that the air is clear, this Cleveland collective's latest 13 track release is a whirlwind of metal guitars ("43"), industrial edged beats ("The New Cult King"), hip hop vocals and death metal styled lyrics which evoke images of NIN, Ministry and Bile. Danceable metal? Yup, and while you may not be able to do the Travolta to it, it's damn fine enough to mosh by ("Bwomp"). Imagine the influence of European metal swirled inside a costumed rap metal outfit and out comes the hard to pigeonhole but impressive Mushroomhead. If you dig Dog Fashion Disco, System Of A Down, Mr. Bungle or any kind of industrial edged metal, you'd probably dig this. (www.mushroomhead.com)

-Mike SOS



SLANG
THE BELLWETHER PROJECT
TERMINUS RECORDS

Slang, the work of Dave Schools and Layng Martine III, shows the same knack for effectively blending psychedelic lounge with electronica that make Topsy so captivating. However, they go beyond that formula as on "Bell-o-Matic" where they blend breakbeats and 70's rock motifs. The exquisite interplay of bass and samples between Martine and Schools is a meeting of two worlds. Both are bass players, but Martine's genius lies in sonic collage, samples and beats. Schools' talent is in introducing smart roots rock ticks into any musical environment. Numerous guests breathe a unique life into these tracks. Pete Droge lends some electric guitar, Eric McFadden provides acoustic guitar and Lori Carson adds mellifluous vocals.

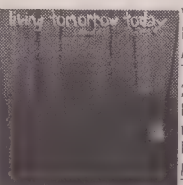
- TOM TEARAWAY

CD
COVER
NOT
IN
EFFECT

IN FULL EFFECT
IN FULL EFFECT
THE CAPRI CINEMA

10 song demo CD. For an effort that looks very self-financed and supported, this came off very nicely packaged and clean sounding. These guys are definitely tight in the studio playing the new school style sound. The music keeps up a fast pace, complete with a good amount of distortion. The vocals are on the gruffer side, which fits the music well. If you are a fan of the harder side of the 'core, give this one a spin. (Loanshark@yahoo.com)

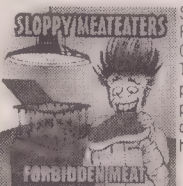
-Nick DIY



VARIOUS ARTISTS
LIVING TOMORROW TODAY: A BENEFIT FOR TY CAMBRA
ASIAN MAN RECORDS

This is one of the rare comps that I can get completely behind. Not only does it have 21 great bands on it including The Lawrence Arms, Home Grown, Saves the Day, New Found Glory, Alkaline Trio, and Face to Face, but the majority of the comp is filled with unreleased or rare tracks. When you buy this, not only will you be treated to over an hour of music, but the money you spend on it will be going to a good cause. All the profits made from this comp will go to the Cambra family, who have a son named Ty. Ty has been suffering from Adrenoleukodystrophy and the profits from the sale of this comp are going to pay for all of his medical bills, so have a heart, go buy the comp, and help the family out. You can also send donations and such directly to Asian Man c/o Ty Cambra, and Mike and the gang will make sure the family gets it!

-Dane Jackson



SLOPPY MEATEATERS
FORBIDDEN MEAT
ORANGE PEAL RECORDS

This album starts off at a blistering pace and never lets down. They have that great poppiness that reminds me of the west coast good life mixed in with some of that hard punk stuff my east coast is known for. These guys certainly have their sound nailed down and it is quite a pleasing melody coming out of their amps. Anyone who likes half the bands on Fat or Epitaph, the Sloppy Meateaters blow them out of the water.

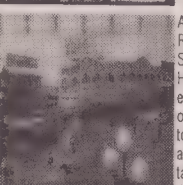
-Nick DIY



DYNAMITE BOY
SOMEWHERE IN AMERICA
FEARLESS RECORDS

Very pleasing sounding punk rock from these kids. This record is going to be blasting out of my car stereo all summer long. Some sweet melodies and catchy hooks make this record a winner. Dynamite Boy plays a lot of catchy and inspiring punk music that just puts you in a good mood. Very few records can sound this good after repeated listens.

-Nick DIY



ASHLAND
REAL TIME
SELF RELEASED CD

Hailing from the Pacific Northwest, progressive rockers Ashland return with their latest 10 track release REAL TIME. While their precise brand of rock may lend to strings of yawns and groans, Ashland sacrifices showmanship for melody and never seems to go overboard on their virtuosity for the sake of their crisp songwriting ("Mysteries") and expert performance. Falling somewhere between Toto and Dream Theater, this talented quartet has a certain aura about them that isn't haunting or dark, but definitely moody ("Slipping Away"). Overpowering the soul rather than the ears ("Time For A Change"), Ashland's latest release is like a tide rolling over the beach at night, meshing grace with an underscored sense of power. (www.ashland4.com)

-Mike SOS



IOWASKA
VINE OF SOULS
ALTERNATIVE TENTACLES

Iowaska, containing former members of cult faves Amebix is an oddity among the testosterone driven rock landscape. Fronted by Amebix's female vocalist Sam, Iowaska's brand of cosmic metal and intergalactic punk may be a hard pill to swallow for traditionalists. However, those with an attention span longer than the life span of a Limp Bizkit side project may be able to extract some hearty things from this 13 track release. Things like some of the most acidic guitars this side of Warrior Soul ("Ayahuasca"), as well as an undercurrent of wiccan philosophy running throughout VINE OF SOULS that makes it an easy sell for all those that crave rebellion in its most pure form. Add in some headbanging riffs ("Don't Go"), punk angst a plenty ("Change") and a slew of space aged sound effects ("Out Of My Head") and Iowaska truly gives everyone living under the radar something worthwhile to listen to. (PO Box 419092 San Francisco CA 94141)

-Mike SOS

CD
COVER
IS
HELL
BENT

NEW DIREXION
S/T
HELLBENT RECORDS

Help yourself to some happy, snappy ska/punk from New Jersey. New Direxion is a fairly new five-piece, having formed in 1999. The press release compares the group to Saves the Day, Pennywise, Less Than Jake, New Found Glory, Catch 22 and the Suicide Machines. I'm not familiar with all of these, but I'd say it's a fair comparison musically speaking (which means I'm not commenting on the lyrics of any of these bands). The lyrics here reflect the youthfulness of the band's members - there's a song about realizing that you've reached the age when you have to get a job. There's one

sXe song, but it comes with a liner note explaining that it only reflects the views of one band member. Give this disc a spin if you like any of the previously mentioned bands or are very young.

-TEKOLOTE



SKINDIVE
S/T
PALM PICTURES

Skindive is a Dublin-based quartet, and I believe this is the band's first release. It features Gerry Owens on guitar, Danielle Barrigan on vocals, Alan Lee on bass, and Ger Farrell on drums. The group's music, which is composed by Owens, is distinguished by its sinuous melodies and orchestral arrangements, somewhat reminiscent of pop composer Burt Bacharach. The best songs here are "In for the Kill", which has a real James Bond theme song feel to it, "Space Age Lullaby", which is appropriately lovely and soothing, and "Salt Peter", which has some real soulful horn arrangements in it. Barrigan's vocals are smooth and assured; she is a real asset to the band. Definitely an

interesting record and worth purchasing to if you're into something a bit more sophisticated than your average pop or rock offering.

-TEKOLOTE



DIGGER
TRAINWRECK
HOPELESS RECORDS

This is the fourth release from Digger, a band that has combined its recording career with constant touring. Digger formed as a four-piece in 1996 in New Jersey, but is currently a trio. The six songs on TRAINWRECK are pretty much mid-tempo, punk-influenced indie rock, and they are very Blinkish. In short, I'm expecting to hear this band on KROQ any day now. Your call.

-TEKOLOTE

ROCKIN'
WITHOUT
A CD
COVER!

ABERDEEN
ROCK THE WORLD

Aberdeen is one of Brooklyn's best kept secrets, aptly shown on the re-release of their eponymous 1998 disc. This 11 track outing finds the band rocking out with grange gear in tow ("Hunting And Gathering"), as well as getting all introspective on your ass, too ("Run From The Sun"). The strength of this quartet lies in their versatile songwriting. Being able to go from balls out rockers ("Passage") to coffee house favorites may seem like an easy task for your average rock outfit ("Empty Room"), but doing so without losing intensity or conviction is not, and that's the beauty of Aberdeen. For a rock and roll lesson in dynamics and harmonics, look no further. (PO Box 090-263 Brooklyn NY 11209)

-Mike SOS



AVENGED SEVENFOLD
WARMNESS OF THE SOUL
GOODLIFE

Avenged Sevenfold is a tough nut to crack, especially when this proclaimed metal outfit open their four song EP with a piano ballad that sounds like a Winger outtake ("Warmness Of The Heart"). They do gather steam, however and manage to churn out some Upstate NY influenced metalcore with a thread of punk rock thrown in for some California coloring ("We Come Out At Night). For some unsuspected twists in your metal offering, check out this quartet. (www.avengedsevenfold.com)

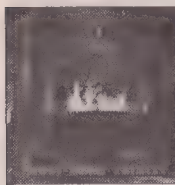
-Mike SOS

SELF
RELEASED
WITH NO
CD COVER

TIRADE
TIRADE
SELF RELEASED CD

Philadelphia's Tirade is an indie supergroup of sorts, with members coming from previous incarnations of Memphiskaphetes and Murphy's Law, among others. Their brand of in your face rock is tinged with anthemic punk shouts and has an undercurrent of hardcore throughout the four tracks ("Dominate"). Sounding like a cross between the intensity of Rollins Band and the aggression of Body Count ("Brothers Inc."), Tirade fuses heavy topics with heavy rhythms for a leaden good time. Nothing groundbreaking here, but a solid display of what a power trio should be.

-Mike SOS



HATE
HOLY DEAD TRINITY
WWIII RECORDS

All the way from Poland comes Hate and their savage death metal attack. Unlike most Eastern European metal bands, these guys sound very American influenced, almost as if they ditched their Vader discs for Cannibal Corpse CDs ("Lord Is Avenger"). Notwithstanding, these guys pound out some blast beats and churning guitars that may knock down the rest of the Berlin Wall. They've got the Slayer wail ("God Overslept") and the death metal growl down to a science ("Share Your Blood With Daemon"), and would make a fine addition to your sick and demented death metal

discs. (blackopsww3@hotmail.com)

-Mike SOS

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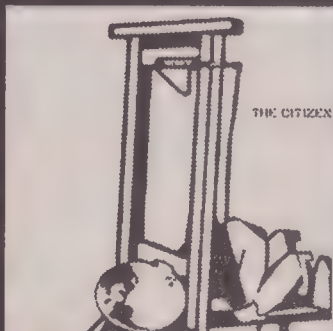
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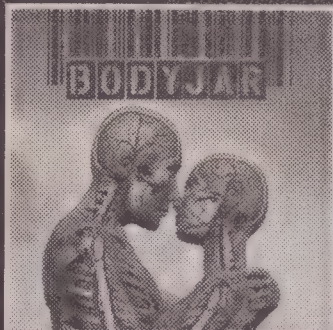
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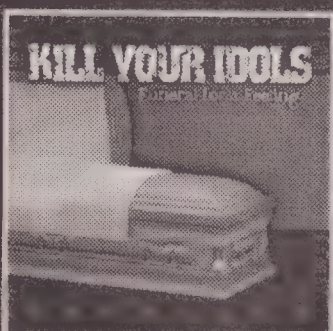
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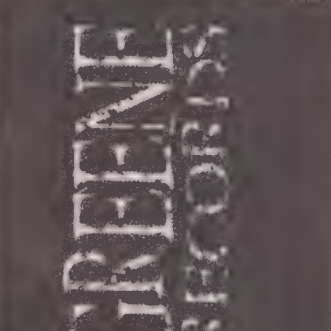
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TSOL



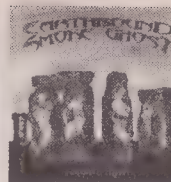
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EARTHBOUND SMOKEGHOST
KARMA'S GRAVE
SELF RELEASED CD

It's a bird! It's a plane! Nope, it's Earthbound Smokeghost with their sludgy brand of stoner rock. This NYC quartet rise from the ashes and give us five tracks of Sabbath meets Samhain styled heavy melodies and oozing crush ("Black Saturn"). With massive grooves firmly embedded, these purveyors of the grinding riff and the slow ride ("Buried") bring it on home thick and juicy, just the way all you midnight tokers dig it. Downtuned for your pleasure, these guys will rip into your subconscious and leave a burn mark in a prominent place. (www.earthboundsmokeghost.com)

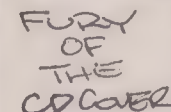
-Mike SOS



FOETUS
FLOW
THIRSTY EAR

Jim Thirlwell is a very influential part of music, even though you may not know it. This time around, he returns with the madness he titles Foetus and a new 11 track ride into eclecticism. From grinding industrial ("The Need Machine") to loungey jazz ("Cirrhis of The Heart") to music that sounds as if it could soundtrack a cartoon ("Victim Or Victor?"), Foetus's music knows no boundaries and isn't afraid to show you his multitude of talents, often all in one song ("Someone Who Cares"). Providing jarring juxtapositions, this true innovator will take your attention span hostage and captivate you with his sometimes lush, sometimes harsh musical soundscapes. If you like Ministry, White Zombie and NIN (who it seems Reznor has one stop shopped on when it comes to influences), and haven't gotten around to getting into Foetus, do so now! All others that would like to take a musical trip through another man's hell should also enlist. (www.thirstyear.com)

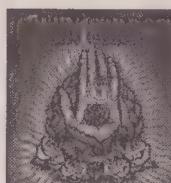
-Mike SOS



FURY
OF
THE
CD COVER!

FURY
LIFE IS HARDCORE
SELF RELEASED CD
Fury is a four piece Queens hardcore outfit whose Latin leanings and Rage-esque rhythms should make these guys blow up really soon. Despite a short three song offering, Fury shows a lot of promise with their gritty rap rock delivery and pit stomping grooves ("Umoja"). If you dig Korn, Deftones and stuff of that type, Fury is a band to check out. (www.furymusic.com)

-Mike SOS



COMIN' CORRECT
IN MEMORY OF
TRIPLE CROWN RECORDS

Rick Ta Life is arguably one of the most influential and recognizable figures in the NYHC movement, and this time around, he returns with his side band, Comin' Correct. Their latest album finds Rick at a tough time, with the loss of his father the main theme of IN MEMORY OF. The band does Rick's father proud, as they pound out 11 tracks of impassioned hardcore chock full of tight breakdowns ("Take Me Away") and more group choruses than a Greek epic ("Two Face", "Today We Live"). Add to the positive a rapid fire CD that doesn't waste a second as well as a duet with Lord Eze from Skarhead that's a surefire barnburner and what you've got here is not only a sturdy hardcore album suitable for beat-downs and pit warfare, but also a heartfelt and moving tribute to a lost loved one. (www.triplecrownrecords.com)

-Mike SOS



LOCKET
LOCKET
INDEPENDENT RECORDS

Locket is a quintet from New Jersey whose latest six songs pick up where their previous release left off. Gleeefully garagey with a hint of California ("K.O."), their hot and hazy brand of rock and roll is like an indie slice of sunshine ("Stand"). Finger poppin' and hip shakin' ("Hearsay"), Locket has got this way about them that makes them perfect for not only a summer beach house but for a smoky club as well. Pleasantly trippy and goes down smoother than a Creamside in August, Locket are a feel good band that'll make you feel better than your average drug, drink or other sense heightening experience. (www.indierec.com)

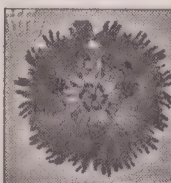
-Mike SOS



ALL ELSE FAILED
ARCHETYPE
NOW OR NEVER

All Else Failed is a Philadelphia band that will tantalize your senses with their full blown chaotic assault. This 13 track homage to noisy, industrial hardcore is laden with disjointed rhythms and crooked signatures and all of the stuff that the thinking man's hardcore fan digs ("Did You Think Of Me?"). Kind of reminiscent of Dillinger Escape Plan mixed in with some early Helmet and a dab of Ministry ("Your Days Are Numbered"). All Else Failed is as imminent as a fire alarm and as powerful as an air raid siren. They're the type of band that you may be appalled at the first time you listen, but will grow to adore as the multitude of audio madness settles within your brain ("Release"). Hardcore adventurers should eat this one up. (www.noworneverrecords.com)

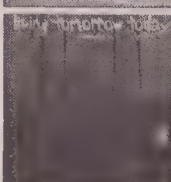
-Mike SOS



IFFY
BIOTA BONDO
FOODCHAIN RECORDS (WEA)

There really isn't anything that interesting about this band to talk about. They sound like a cross between the SPIN DOCTORS and URBAN DANCE SQUAD (remember those bands?) with modern day samplings of SMASHMOUTH and SUGAR RAY. Overall this is a mediocre release of pseudo-summer alt dance rock music. I was bored shitless. Chances are you will be too.

-Larry Lugz



VARIOUS ARTISTS
LIVING TOMORROW TODAY: A BENEFIT FOR TY CAMBRA
ASIAN MAN RECORDS

This is one of the rare comps that I can get behind completely. Not only does it have 21 great bands on it, including The Lawrence Arms, Home Grown, Saves the Day, New Found Glory, Alkaline Trio, and Face to Face, but the majority of the compilation is filled with unreleased or rare tracks. When you buy this, not only will you be treated to over an hour of music, but also the money you spend on it will be going to a good cause. All the profits made from this compilation will go to the Cambra family, who have a son named Ty. Ty has been suffering from adrenoleukodystrophy, and the profits from the sales are going to pay for all of his medical bills, so have a heart, go buy the comp, and help the family out. You can also send donations and such directly to Asian Man, c/o Ty Cambra, and Mike and the gang will make sure the family gets it!

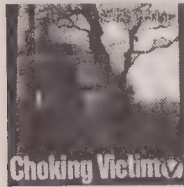
-Dane Jackson



**THE NERVE AGENTS
THE BUTTERFLY COLLECTION
HELLCAT RECORDS**

Lately, when I wonder where the true spirit of punk went, I get a little mad. Everybody wants to be the next big thing. Everybody wants to crossover into some genre that has a certain amount of commercial potential. Whether it be ska, pop, rockabilly or metal, many a punk band has abandoned their original intentions to simply be the best punk band they can be. Thank god for bands like the NERVE AGENTS and their current release "The Butterfly Collection". They are the epitome of all things punk. They mix a cool blend of influences together to bring about their own unique niche and twist to what punk is. No Rules Rock n' Roll. Imagine BLACK FLAG teaming up with the DEAD KENNEDYS, just to join forces with the NECROS and early period JFA. Lyrical they dwell in the world of "us against them and reject conformity". And they should, because they do it oh so good. Check out the "War Against", the snidely little rocker encourages you to stand up and release your inner prisoner, to parlay the spirit beyond its confinement. What more can I say about the NERVE AGENTS other than that they got my vote for "heavy weight Punk contender". Take a slice out of this disc if your man enough to support true punk at its finest.

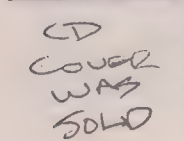
-Larry Lugz



**CHOKING VICTIM
SQUATTA'S PARADISE
TENT CITY RECORDS**

I remember hearing this band a while ago and remembered how they effectively mixed ska-punk and Satanism. Although not quite as pulled off as elegantly as Meph, Choking Victim is certainly convincing. Aside from the dark imagery in the lyrics these guys sound pretty much like your standard high-octane ska-punk band. Definitely a unique twist in the bland ska-punk scene.

-Nick DIY



**IKE REILLEY
SALESMAN AND RAISTS
REPUBLIC/UNIVERSAL RECORDS**

Rocking album here. Anyone who is into that rock and roll sound will enjoy this disc. This isn't quite my style but I can see tapping my foot along to this in a bar. Acoustic guitar, some melodies and a good voice keep this record moving along through each song.

-Nick DIY

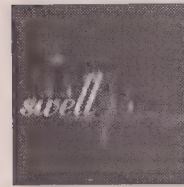


**HOODS
TIME...THE DESTROYER
VICTORY RECORDS**

Longtime West Coast hardcore vets Hoods hit the scene once again with a new label and 12 aggressive tracks sure to beat you into audio submission. From the death growls that protrude from Ben Garcia's throat to Mike Hood's blistering fretwork ("Broken Never Bent"), TIME...THE DESTROYER showcases why these California kings are the leaders of the left coast's hardcore movement. Battering rhythms and metal injected riffs ("Another Lesson") fuel their fires ("Forest Of Suicides") and make for a bruising good time. For those that think that hardcore only breathes on the East Coast,

take a look at the metalcore stylings of Hoods to see how a little bit of California love mixed in with the intensity of Sick Of It All and the brutality of Hatebreed ("Above This World") can make a big difference. (www.victoryrecords.com)

-Mike SOS

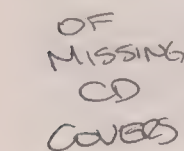


**SWELL
EVERYBODY WANTS TO KNOW
BEGGARS BANQUET**

For well over a decade SWELL has been the singer/guitarist David Freel. As a song writer he has managed to pour out emotion with a live band. This time out he locks himself into a studio solo and the end result is "Everybody Wants to Know". A light eclectic album of ethereal coffee house rock that refuses to be limited to the traditional folk confines of the genre. David mixes in a variety of diverse guitar tones to accompany his melancholy vocals producing strange but yet familiar layers of sonic imagery and off beat poetic verse to keep your mind virtually intoxicated in his stories.

My personal pick on this disc is "Like Poverty", a fuzzy guitar sound coupled with crisp clean acoustic pickings to keep you just dizzy enough to absorb the life of the stories he spins in his lyrics. Get lost in the world SWELL creates.

-Larry Lugz



**BILL FOLEY
TRIALS, TRIBULATIONS AND SORDID DETAILS
ECHO RECORDS**

Bill Foley is a NYC solo artist whose 13 track disc could easily be played on any college folk rock station. With a tinge of bluegrass and touches of country rock ("Susan, What Were You Thinkin'"), Foley has created an easy going Sunday afternoon feel to his folksy rock stomp ("Going Home"). Good instrumentation flesh out Foley's lyrical musings that have a real down home stream of consciousness feel. Foley's sense of rock shuffle ("Kite") and hook happy songwriting ("One For You") is bound to keep your fingers poppin' and your toes tappin'. For some jangly rock with a foothold in traditional American music, check out Bill Foley's latest. (folesmusic@hotmail.com)

-Mike SOS

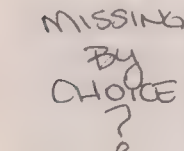


**TWOTHIRTYEIGHT
REGULATE THE CHEMICALS
TAKEHOLD RECORDS**

At first listen, TWOTHIRTYEIGHT comes across sounding like late period SUPERCHUNK. Y'know, real down to earth whiney style vocal melodies teamed with reckless guitar jangle over a sloppy cool drumbeat. Although I know almost nothing about this band, I do know that they have a good idea of what slacker pop should sound like. Think the BEATLES meet WEEZER as evident in the songs "The Bastard Son and the Spoiled One" and "Moving Too Far". These slow paced pop ballads twist and burrow themselves into your psyche, securely finding a nesting place in your subconscious.

TWOTHIRTYEIGHT comes across as a moody alt rock band who really isn't afraid to grasp a genre of music and redefine it as its own. Not too bad for a bunch of guys stuck in the middle of nowhere, where ever that might be.

-Larry Lugz



**RIVAL SCHOOLS
UNITED BY FATE
ISLAND RECORDS**

Singer and guitarist Walter Schreifels was the creative force behind Gorilla Biscuits and Quicksand, as well as occasionally playing in Youth of Today. Consistently helping to define '80's and '90's hardcore, as a player and producer, Schreifels now presents a new project, drawing on those sounds, along with other journeyman indie rockers. This is a more mature, vocal-oriented project, but lacks the punch of Schreifels' early efforts.

-TOM TEARAWAY



**VENA CAVA
S/T
SELF-RELEASED**

Vena Cava is a San Diego-based trio that features a brother-sister combo on guitar and bass. The band is not seeking label support, preferring to put out its own product. The seven songs on this disc sound like punk-influenced indie. Although the press release compared the brother-sister harmonies to John Doe and Exene's, I couldn't hear any kind of resemblance at all. The best songs here were "skinner" and "wave you down", because they were very melodic, yet pretty intense, too. Definitely the kind of thing I'd expect to be big with the college radio kids.

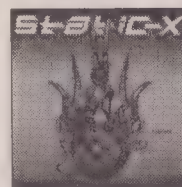
-TEKOLOTE



**PINEHURST KIDS
BLEED IT DRY
BARBARIC RECORDS**

If Sunny Day Real Estate had a sunnier disposition, a better pop lexicon, and were releasing records on Merge this is what they'd sound like. Which really isn't an apropos description, but the best I can come up with at the moment, as indie rock of this nature is best described comparatively to other bands. Try the Replacements' take on rock with some of Seam's guitar work. Doesn't really fit either. Just say it's very, very good however you slice it. I seldom like records this much on first listens and this keeps getting better and better. A must-have.

-J.H.V.



**STATIC-X
MACHINE
WARNER BROTHERS RECORDS**

Like a steamroller, techno metal fiends Static-X return crushing everything in their path on their sophomore effort MACHINE. With new guitarist Tripp Eldsen (formerly of Dope) in tow, these Midwest maulers by way of Los Angeles continue their aggro industrial assault with 12 tracks of programmed mayhem. From the opening scream in "Get To The Gone", Wayne and company show us that their previous release was no fluke, as they display the same Nu Wave Goth meets White Zombie sonic boom which garnished them such praise ("Black And White", "This Is Not"). With the guitars on super stun ("Shit In A Bag") and the bottom end made into a moshable yet danceable mold ("Structural Defect"), Static-X's newly structured machine should be running smoothly for a long time coming. (www.static-x.com)

-Mike SOS



**VIA
PUNK-O-RAMA, VOL. 6
EPITAPH RECORDS**

Another volume from this excellent series! Volume 6 features a nice variety of newer punk tunes, six of which were previously unreleased. There are 23 songs here, many of which are new school or skater punk (whichever you want to call it). There are three hardcore bands represented - Raised Fist, Death by Stereo and downset. I especially liked the guitar work on "The Gauntlet" by the Dropkick Murphys and "Innocence" by Union 13. Particularly catchy were "Jack of All Trades" by Hot Water Music, "True Believers" by the Bouncing Souls, "Runaway" by Pulley and "Strangled" by Osker.

There were two songs that sounded more indie than punk, "Let Me In" by the Beatsteaks and "Only Lovers Left Alive" by T(I)NC, both of which are good songs. Finally, you have a little bit of the old school thing with Bad Religion's "I Want to Conquer the World" and "Takers & Users" by the Business. I was a little disappointed by the Pennywise/Exene collaboration on "We're Desperate" - it sounded EXACTLY like the original, even down to the guy from Pennywise sounding almost just like John Doe. Well worth the extremely reasonable price. Buy it.

-TEKOLOTE

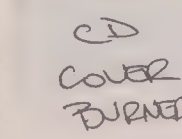


**THE EYE
EXTRAORDINARY POPULAR DELUSIONS AND THE MADNESS OF CROWDS
MILTONA RECORDS**

The Eye once again bring their mellow rock sounds out for another round on their latest 12 track release. Falling somewhere in between the melancholic nature of Counting Crows and the swagger of Matchbox Twenty ("To The Last One"), this pop quartet have the innate ability to write hook laden, well structured rock tunes ("Irish Car Bomb") that aren't overpowering in volume but aren't underweighted in content ("Radio Echo", "Rollercoaster"). With a good mix of Top 40, pop-rock and alternative under their belt, The Eye are bound to not only please those that are familiar with the LA outfit, but turn whole new sets of ears on to their listener friendly rock as well.

(www.findtheeye.com)

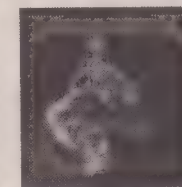
-Mike SOS



**SINGLE HANDED
PLEASURE BURN
SELF RELEASED CD**

It's refreshing to see some aggro punk come out of California these days in the times of homogenized boy band punk rock pass-offs. Single Handed may not be the most talented band on the planet, but their enjoyable mix of high energy skater rock and snotty punk ("In The Closet") is a godsend to those that are sick of fashion rock. And while they aren't the most PC band out there, they bring punk back to the offensive ("Scotty Jew", "Americana"). For a mousing good time full of drugs, booze and fornication, check out Single Handers six tracks of punk rock fury. (www.singlehandedonline.com)

-Mike SOS



**MEGADETH
THE WORLD NEEDS A HERO
SANCTUARY RECORDS**

Ok, we've all seen the Behind The Music by now and are probably all fed up with Dave Mustaine and crew. What the hell was he thinking the past two albums? Can you say sellout? Well, folks, Megadeth has returned...with a good album! A damn good album in fact. You know, one that rocks. Ok, so it's not PEACE SELLS, but hey, who (besides Motorhead and AC/DC), constantly puts out quality stuff? Enough about the past, let's talk about Deft's latest, shall we? 12 tracks fill up their latest, and in all honesty, there's no filler here. All worthwhile cuts, from the mid tempo Randy Rhoads/ Ozzy shuffle of "Disconnect" to the blazing chugga chugga riffs of "Moto Psycho" to the string arranged "Promises". These cuts snarl with Dave-esque sneer and show off new guitarist Al Pitrelli's stellar chops ("Dread And The Fugitive Mind"), something which the last of the Capitol albums severely lacked. And yes, it can be said that Megadeth is still in the shadow of Metallica, but at least now they own up to it, and even mock it a bit in song ("When") and in concept ("Return To Hangar 18"). Thankfully, Dave is not only clean and sober, but he's located his testicles and it's so nice to have him back in a way that he won't be laughed at. Maybe Dave's days as a hero are long gone, but at least he can hold his head up high and be proud of the work he's done ("Recipe For Hate...Warhorse"). (www.megadeth.com)

-Mike SOS

WE'RE SO FUCKING HAPPY!

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BEN SHERMAN'S
LONSDALE'S
LEATHER JACKET
FLIGHT JACKETS
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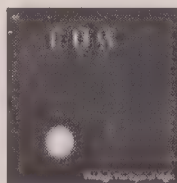
TRUTH
IS THERE
IS NO
CD
COVER

PAINMASK

ARE YOU PREPARED TO MEET THE TRUTH
INNERSTRENGTH RECORDS

From the confines of upper NY come Painmask and their pulverizing 10 track release. If you like the sound of jackhammered riffs over supertight drumming ("Doom On You", "Corrupt From Within"), these guys deliver the goods. Registering more metal than a top of the line detector combing over the beach, Painmask's metalcore attack actually hurts after a few listens. For a headbanging good time, check out these metal miscreants. (PO Box 562 Pelham NY 10803)

-Mike SOS



FOG

THROUGH THE EYES OF NIGHT
WWIII RECORDS

Fog isn't the John Carpenter flick, but an American black metal band that vows to "sever the heads of all marked by the beast". Yeah. Anyhow, these metal mongers play their ambient metal with the same flare as Cradle, Emperor, you get the drift. They look angry in their press photo, they sound tight and scream unintelligibly, play guitars like lightning and generally do a fine job of summoning the hoary netherworld ("The Leech Within", "In The Sorrow Of A Crimson Sea"). And goddamn if they don't have the coolest song titles on this seven track disc. Anyone that has a song named

"By This Axe We Rule" does in fact, rule. End of discussion. (blackopsww3@hotmail.com)

-Mike SOS

CD
COVER
WAS
ROASTED
TOU!

CELEBRITY ROAST

THEY MISUNDERSTOOD THE KNIFE
CREEP RECORDS

The debut CD of Albany, NY's hardcore thrashers, Celebrity Roast, is an exercise in fast and furious futility. Including members of The Disenchanted and Hail Mary, the band was destined to play speed punk. While many of the cuts have a loud and sloppy appeal, the vocals are weak when the lead singer isn't being backed up by a shout-out chorus. The tunes are true combat mosh songs though, with most titles clocking in at one or two minutes. For those not too particular about hearing the lyrics or humming melodies, this is pretty good hardcore punk. Look for them on tour throughout the year wherever bodies like to slam.

-DUG

KNOWING
THERE
SHOULD
BE A CD
COVER...

THR3

HAPPINESS IS KNOWING
A.D. RECORDS

Thr3 is a folksy rock outfit from California whose sound can be compared to Edie Brickell and Tantric, among others. Their seven track release showcases a solid band whose vocal harmonies stand head and shoulders above your normal coffee house fare ("January"). While the music is mainly acoustic, Thr3 manages to not only maintain the dynamics of rock, but also its intensity, thanks to the strength of the dual male/female vocals. Besides a clunky version of "Amazing Grace" (leave it to the R&B contingent, guys), Thr3, flexing their muscle a la Alanis, show signs of major airwaves

manipulation ("Tickery Tock"). If you have a penchant for that adult contemporary sound that has a bit of bite, check out Thr3. (www.thr3.com)

-Mike SOS



BACKBITER/ELOPE

SPLIT CD

MANS RUIN RECORDS

Retro rock is all the rage on this split CD whose fingerprints all stem from a musical enlightenment that occurred before 1982. First up are the fired up sounds of Los Angeles trio Backbiter, whose Hammond organ presence and running basslines are very Who-esque ("Nova"). Complete with a rock and roll swagger usually reserved for mod 1960 Brit bands, with a pinch of arena rock bravado ("Smile"), Backbiter swings like it's 1969 all over again. The Swedish outfit Elope is next, and their laconic rhythms and bluesy overtones make for a crossbreed between Cream, Sabbath and

ZZ Top ("Rendez Vous"). Taking a more melancholic approach than Backbiter, Elope tends to touch on the dream-time side of your mind ("Goodbye"), not unlike Radiohead or some of the trippier Beatles material. In short, this is a 10 track disc that showcases some of the nicest retro rock until the new Rhino compilation CD series hits the stores. (www.mansruin.com)

-Mike SOS

CD
COVER
WAS
OVERLOOKED
TOO...

CONTENDER

SCENIC OVERLOOK
NOT BAD RECORDS

Here's a Colorado foursome, angry at the world, ready to scream, ready to rebel, but not quite sure what to rebel about. Maybe they're rebelling against music theory as we know it, because for most of the six songs on this EP it sounds as if the guitarists are playing different songs at the same time. The boys attempt to use a lot of sophisticated tempo changes and breaks, but without the musicianship to pull it off, the songs just sound disjointed. There is some fairly good mosh music mixed in with the miscues, but on the whole this band is going to need some work before they're real

contenders.

-DUG

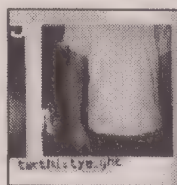


ANTISEEN

THE BOYS FROM BRUTALVILLE
TKO RECORDS

Antiseen is one of those fun lovin', gun tolin', free lovin', wrestling watchin', beer guzzlin' punk bands that would scare old ladies in the supermarket and cause havoc in most social circumstances. Their 3 chord attack is chock full of ethnocentric tough guy-isms ("Melting Pot") and contains more testosterone than Hulk Hogan's needle and syringe set ("I'm A Babyface Killer", "Sabu"). Short on class but long on attitude, Antiseen isn't a band that's going to save the world, but they'll make you run for cover with their expletive ramblings and simple yet effective musical approach. (www.tko-records.com)

-Mike SOS



TWOTHIRTYEIGHT

REGULATE THE CHEMICALS
TAKEHOLD RECORDS

At first listen, TWOTHIRTYEIGHT comes across sounding like late period SUPERCHUNK. Y'know, real down to earth whiney style vocal melodies teamed with reckless guitar jangle over a sloppy cool drumbeat. Although I know almost nothing about this band, I do know that they have a good idea of what slacker pop should sound like. Think the BEATLES meet WEEZER as evident in the songs "The Bastard Son and the Spoiled One" and "Moving Too Far". These slow paced pop ballads twist and burrow themselves into your psyche, securely finding a nesting place in your subconscious.

TWOTHIRTYEIGHT comes across as a moody alt rock band who really isn't afraid to grasp a genre of music and redefine it as its own. Not too bad for a bunch of guys stuck in the middle of nowhere, where ever that might be.

-Larry Lugz



REDTRED

www.26redtred.com

In the center of my LAUNDRY

VIA
THE CENTRE OF THE UNIVERSE BOOK II
O AND O RECORDS

If you see this CD in the record store racks you'll think it's just one more of a mindless parade of dark, mystical, goth releases. The cover art certainly had me fooled with its black art, indecipherable imagery, and gothic script of The Mystick Hymns, Book II. Spooky as it sounds, it's actually just a compilation of ten bands by a record label. Someone's dark humor and stroke of brilliance is so far over the top that this CD will probably end up at a Church of Satan picnic. Bands like Armchair Martian, Bad Astronaut, and Shiner are about as Satanic as The Little House on the Prairie. The touching ballad, "Jessica's Suicide", by Bad Astronaut is a true classic on this comp. While many of the tunes are squarely in the indie-rock camp, Shiner is one band with a bizarre electronic approach to music. Their tune, "Giant's Chair", sounds like Bush with a Casio and Mini-Moog tossed in for effect. The bands are fairly interesting and the tunes are good, but the unreal CD packaging will definitely confuse the uninitiated.

-DUG



PLATEHEAD
NOT WITHOUT MY MIND
SUBCREATE

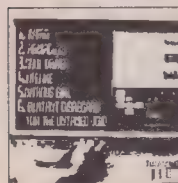
Platehead is a metal outfit whose cut to the chase delivery and in your face attitude screams for heavy metal vengeance. On this six song disc, horned hands are sprung throughout, embracing crushing rhythms and employing vocals that aren't pretty, but are effective ("Blackwater Fever"). And while Platehead aren't going to win any awards for technical excellence, the stellar guitar riffs and angry lyrical spewings ("Impure") hold their ground and will bring out the thrasher in you. (www.subcreate.com)

-Mike SOS

WARSAW
PIMPIN' ON CRUTCHES
INVISIBLE MASS RECORDS

There are a handful of working ska bands in this country who make their living touring constantly and playing to their modest developed followings. They play original songs and release albums every year or two and seem content doing their thing. Warsaw is one of these bands. "Pimpin' on Crutches" is the fifth official full-length release from this Arizona ska staple (fellow Arizonans Kongo Shock having been another one of the aforementioned bands) and it is their best yet. The songwriting has improved tremendously and every cut is hooky and the tunes swing from reggae to rap to rocking while maintaining the overall ska undertones. Make no mistake- this is no insipid ska-core; it's the lying under palm trees smoking weed vibe, so enjoy it and see them when they come to your town.

-J.H.V.



TUMMLER
QUEEN TO BISHOP VI
MAN'S RUIN RECORDS

Tummler is a space rock group that's asteroid-hard. An indie version of Monster Magnet groove, Tummler nestles nicely beside Kyuss and Fu Manchu. Big, bold guitar rhythms come hurtling out of the atmosphere with slightly southern latitudes. Grim sludge-dealers, Tummler dishes it out in heavy, greasy slabs taking advantage of the entire playing field Black Sabbath and Iron Butterfly cleared the way for. Like the best of the stoner rock genre, this group summons the image of vintage, 70's hard rock heroes while affecting a potent, post-punk angst built on American sounds.

-TOM TEARAWAY

DISGORGE
FORENSICK
DEATH VOMIT RECORDS

Disgorge is a Mexican death metal outfit that take it to the extreme. One look at the sickening cover art could tell you that, but once you peruse through the 15 track disc, you can hear the extremity as well. With vocals that sound like the sounds your bowels make after a Mexican buffet, Disgorge are sure to become the masters of the puke metal contingent. Offensive and depraved, Disgorge are a bunch of blast beaten bastards whose mission seems to be play unintelligibly quick and make song titles up by thumbing through medical journals. Maybe worth it for the novelty, but doubtful. (dis-

-Mike SOS

SON OF SAM
SONGS FROM THE EARTH
NITRO RECORDS

Do you miss the Misfits or the glory days of Danzig? If so, check out this kick ass side project aptly named Son Of Sam. Featuring current Danzig axe slinger Todd Youth and all around fan Davey Havoc from AFI, SONGS FROM THE EARTH is a loving tribute to the chaos and power of Danzig's music ("In The Hills"). This 10 track disc mixes the punk ethics of The Misfits with the bluesy swagger of Danzig with the warped perception of Samhain. And yes, Glenn himself even appears in the shadows of the tracks, with classic howl in tow ("Songs From The Earth"). Davey does a fine hero, and Youth and company have outdone themselves by keeping the attitude of the influences as well as adding a flare of their own ("Satiety"). If you're a fan of Danzig or the darker side of rock in general, this is a must have CD. (7071 Warner Ave PMB 736 Huntington Beach CA 92647)

-Mike SOS

JIMMI RIGG
HYDRANTS AHEAD
NEXT ERA RECORDS

The debut EP from this Orange County-based quartet is a clever mix of punk styles, somewhat reminiscent of The Dead Milkmen. The title for the CD comes from the night the band won a local battle of the bands contest and proceeded to back over a fire hydrant as they were leaving the set. With six songs and three of them under two minutes forty, the EP gives a good overview of Jimmi Rigg's strengths. Their furiously paced tunes bristle with catchy melodies and excellent vocals. The hard-edged "How You Live" is a brilliant piece of power punk showcasing some fine guitar work, while

the opening tune, "Knock Me Down" is a frenetic little rocker with the type of commercial appeal that every band wants on their dayview. Their label, Next Era Records, has gone the extra mile and put together a very high quality jewel case and sleeve for the EP. "Hydrants Ahead" is a good start for this band and a sure promise of better things to come.

-DUG

THE OPPRESSED
OI! SINGLES & RARITIES
CAPTAIN OI

The Oppressed divided their lyrics between stereotyped Oi fashion and vitriolic anti-fascist rants. The boots and braces mixed with a strong no-nazi message get the thin, background guitar behind Roddy Moreno and Company's growling vocals. This is classic, formulaic Oi that spells out a tough, working class spirit; indomitable, proud and ready for another pint.

-TOM TEARAWAY

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OH
WHERE
HAS
OUR CD
COVER
GONE?

ALTAMONT
OUR DARLING
MANS RUIN RECORDS
Side projects seem to be a way for an artist in a successful band to get their ya-ya's out without abandoning their main source of income. And while some are merely self indulgent exercises in egotism, others seem to promote musical cohesion as well as a musician's well roundedness. For Dale Crover and Joey Osborne (of the Melvins and Men Of Porn respectively), this project satisfies both needs. While the '70's preservation society would be proud of their fuzzed outputs ("Saint Of All Killers"), there's a slew of inside jokes and white noise here to put a grin on both their faces ("Swami"). And they manage to stomp a mudhole in you with their bad boy bar boogie ("Pirate Love") and their hard rocking cocksuckness ("Young Man's Blues"). A good display from an indie supergroup of sorts. (www.mans-ruin.com)

-Mike SOS



LACRIMAS PROFUNDERE
BURNING: A WISH
NAPALM RECORDS

wrists to this one. (www.napalmrecords.com)

Hey kids, are you ready for some gloom and doom? Well, the six members that comprise the Norwegian outfit Lacrimas Profundere are armed with 10 tracks that would depress a game show host. This Gothic metal band rarely keep the pulse rate up past critical condition ("Without", "Solitude, Silence") and the vocals make Morrissey sound like The Brady Family choir ("Lastdance"). I think if you're familiar with the whole Gothic metal scene of pretty European men writing longingly of lost loves and broken romances, you could skip this one, but if you dare, fight the urge to slit your

-Mike SOS

THE
POKINGS
ARE
LOVELY
THIS TIME
OF YEAR

SOAPBOX REVOLT
GOING IN CIRCLES
LOW BUDGET RECORDS

Poppy, melodic 1-2-1-2 hardcore with lyrics about being bored, failed high school relationships, blah, blah, blah. Shit you've undoubtedly heard a million times before. Punk pop is neck and neck with grunge in being the most nauseating type of music played by far too many uninteresting bands. Please stop sending me this shit. Please?

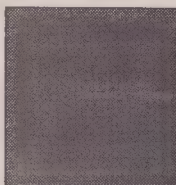
-J.H.V.



PINEHURST KIDS
BLEED IT DRY
BARBARIC RECORDS

If Sunny Day Real Estate had a sunnier disposition, a better pop lexicon, and were releasing records on Merge this is what they'd sound like. Which really isn't an apropos description, but the best I can come up with at the moment, as indie rock of this nature is best described comparatively to other bands. Try the Replacements' take on rock with some of Seam's guitar work. Doesn't really fit either. Just say it's very, very good however you slice it. I seldom like records this much on first listens and this keeps getting better and better. A must-have.

-J.H.V.



MAMMOTH VOLUME
A SINGLE BOOK OF SONGS BY MAMMOTH VOLUME
THE MUSIC CARTEL

Sweden is definitely a swinging place if the musical climate is any indication. Just take a gander at latest export Mammoth Volume's latest 13 track jewel. The momentum on this CD changes as many times as a runway model from lighter flicking stoner rock dirges ("Vipera Berus", "Noara Dance") to free form jazzy interludes ("What Happened In Antiboch?", "Pleroma") with the touch of a skip button. Musically proficient and technically sound, these guys are the perfect blend of Sabbath like aggression with Tull-esque eccentricity and boast the technical prowess of such musical entities of Yes and King Crimson. And while they occasionally turn it up to 11 and can crush tall buildings with a single chord progression ("Evening Streeted"), Mammoth Volume would much rather kill you softly than bludgeon your ear drums. If you like the mathematics of rock and roll, sign up for Mammoth Volumes advanced course and be whisked away into a land where the thinkers, the drinkers, the stoners and the loners get along. (www.music-cartel.com)

-Mike SOS



CADAVER INC
DISCIPLINE
EARACHE RECORDS

Cadaver Inc may be infamous for their latest MTV newsbite, where a misunderstanding over contents on their website prompted Norwegian police to investigate the quartet. However, their rapid fire metal assault and blast beated goodness has caused both a stir and a scare in the metal community, and with good reason. Probably one of the more versatile bands in the genre, Cadaver Inc mixes it up from the depths of black metal ("Killtech") to the grind of American metal a la Slayer ("Murderhead", "Snapperhead"). And while their lyrics are dark and subject matter is bleak, it's not the standard "singing for Satan" metal fare ("Rupture"). Heavy in all the right places and displaying an innate ability to kick your ass in so many ways makes Cadaver Inc an organization which is sure not to go Chapter 11 any time soon. For the screaming lunatic in us all. (usapr@earache.com)

-Mike SOS

I
LOVE
WHEAT
THINS

CONTENDER
SCENIC OVERLOOK
NOT BAD RECORDS

Here's a Colorado foursome, angry at the world, ready to scream, ready to rebel, but not quite sure what to rebel about. Maybe they're rebelling against music theory as we know it, because for most of the six songs on this EP it sounds as if the guitarists are playing different songs at the same time. The boys attempt to use a lot of sophisticated tempo changes and breaks, but without the musicianship to pull it off, the songs just sound disjointed. There is some fairly good mosh music mixed in with the miscues, but on the whole this band is going to need some work before they're real contenders.

contenders.

-DUG



DOWNWAY
NEVER BE CLEVER AGAIN
TWO-O-SIX RECORDS

Blazing, tinnily-recorded, anthemic hardcore that honestly isn't all that bad. On the surface, there is nothing to separate Downway from the thousands of other bands doing the same thing, except that Downway does it so well. Largely, all the parts work and work well together and the vocals aren't odious. At fourteen songs, "Never Be Clever Again" does get a little monotonous, but that's only to be expected. Let's hope the next record is shorter and even better.

-J.H.V.



STARFLYER 59
LEAVE HERE A STRANGER
TOOTH AND NAIL RECORDS
 SF59's sixth record is expansive, spare, and on the upbeat side of wistful. Though recorded in mono, the overall tone of the record is not hindered (though, in this reviewer's opinion, isn't helped) by the technique. The instrumentation hints that this is a studio as opposed to live record and the lyrics in large part appear to be reflections on the process of recording and being in a band. Though the disc drags a little in the middle, overall "Leave Here a Stranger" is an excellent, beautiful record that could be the soundtrack of your next drive through the desert.

-J.H.V.



BODYJAR
HOW IT WORKS
NITRO RECORDS
 Bodyjar is an Aussie quartet featuring Cameron Baines on vocals and guitar, Grant Relif, on bass, Ross Hetherington on drums and Tom Read on guitar. The group has been around since 1994, and this is its fourth release. Bodyjar plays the kind of pop punk that sounds like a cross between Blink-182 and Green Day, but more on the Blink side. While I praise the band for tackling some serious subjects on the disc - drug addiction and the Columbine shootings - I have to say that musically speaking the songs all sounded exactly the same to me. Not very interesting, but definitely radio-

friendly.

-TEKOLOTE



THE FOAMERS
SIX PINTS NONE THE WISER
TENT CITY RECORDS
 A quick way to my heart is a cover glorifying beer. How could I possibly give these fellas a bad review when they have a title like that? Anyways, these guys got the punk rock sounds down pat and have the gusto to throw a bit of ska and oil into the mix, even on the same track. Songs like "I Want Beer" and the title track solidify this one in my collection. Pass the Guinness mate!

-Nick DIY



VARIOUS ARTISTS
A FISTFUL OF ROCK 'N' ROLL VOLUME 7
VICTORY RECORDS
 Everyone should send Sal Canzonieri a thank you card for his dedicated service and outward devotion to the spirit of rock and roll. On the seventh volume of A FISTFUL OF ROCK 'N' ROLL, Sal again showcases 19 of the most interesting and exciting rock outfits on the planet. From the girl powered The Donnas ("I Didn't Like You Anyway"), the punk moxie of Blackouts ("California"), the menacing bark and rabid bite of Puny Human ("The Stink Of Two Men"), the chaos of Cherry Valence ('99") and the gearier rock of Hellside Strangers, this compilation not only deserves all of your attention, but it also serves as a great party album to throw on at your next soiree. The clincher?

The jarring return of Southern rock all stars Alabama Thunder Pussy ("Mosquito"), an inclusion worth the price alone. (www.victoryrecords.com)

-Mike SOS



SOAPBOX REVOLT
GOING IN CIRCLES
LOW BUDGET RECORDS
 Poppy, melodic 1-2-1-2 hardcore with lyrics about being bored, failed high school relationships, blah, blah, blah. Shit you've undoubtedly heard a million times before. Punk pop is neck and neck with grunge in being the most nauseating type of music played by far too many uninteresting bands. Please stop sending me this shit. Please?

-J.H.V.



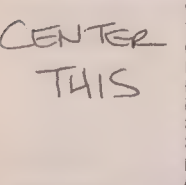
ON THE MIGHT OF PRINCES
WHERE YOU ARE AND WHERE YOU WANT TO BE
CREEP RECORDS
 This NY-based quartet is one of the hardest rocking bands in America today. Imagine Nine-Inch-Nails, Rage Against the Machine, and Tool tossed in a blender and you have a pretty good idea of what these guys sound like. The ten songs on this CD explode with rage and fury. Each song is an epic piece, with slow intros, frequent tempo changes, and dramatic climaxes. The album is a lot of music for the money as well, with most songs in the six-minute range. While the songs have peculiar, prog-rock sounding titles such as "The Water Vs. The Anchor", "As Long As She Doesn't Smoke", and "And The Hat Stays On", the music is definitely aimed at the 21st century. With the incredible vocals and knockout musicianship demonstrated on this CD, it appears On The Might Of Princes will be a force to deal with for a very long time.

-DUG



VARIOUS ARTISTS
LIVING TOMORROW TODAY: A BENEFIT FOR TY CAMBRA
ASIAN MAN RECORDS
 This is one of the rare comps that I can get behind completely. Not only does it have 21 great bands on it, including The Lawrence Arms, Home Grown, Saves the Day, New Found Glory, Alkaline Trio, and Face to Face, but the majority of the compilation is filled with unreleased or rare tracks. When you buy this, not only will you be treated to over an hour of music, but also the money you spend on it will be going to a good cause. All the profits made from this compilation will go to the Cambra family, who have a son named Ty. Ty has been suffering from adrenoleukodystrophy, and the profits from the sales are going to pay for all of his medical bills, so have a heart, go buy the comp, and help the family out. You can also send donations and such directly to Asian Man, c/o Ty Cambra, and Mike and the gang will make sure the family gets it!

-Dane Jackson



VIA
THE CENTRE OF THE UNIVERSE
O AND O RECORDS
 If you see this CD in the record store racks you'll think it's just one more of a mindless parade of dark, mystical, goth releases. The cover art certainly had me fooled with its black art, indecipherable imagery, and gothic script of The Mystick Hymns, Book II. Spooky as it sounds, it's actually just a compilation of ten bands by a record label. Someone's dark humor and stroke of brilliance is so far over the top that this CD will probably end up at a Church of Satan picnic. Bands like Armchair Martians, Bad Astronaut, and Shiner are about as Satanic as The Little House on the Prairie. The touching ballad, "Jessica's Suicide", by Bad Astronaut is a true classic on this comp. While many of the tunes are squarely in the Indie-rock camp, Shiner is one band with a bizarre electronic approach to music. Their tune, "Giant's Chair", sounds like Bush with a Casio and Mini-Moog tossed in for effect. The bands are fairly interesting and the tunes are good, but the unreal CD packaging will definitely confuse the uninitiated.

-DUG



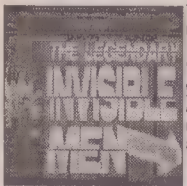
FLIPPER
BLOWN CHUNKS
ROIR
 The two-bass noise punk of Flipper is caught in all its clamorous beauty live at CBGB's on the CD issue of this 1984 album. However, on this outing regular bassist Will Shatter had to sit out the tour and Bruno de Smartass (DeSmartAss Brothers) fills in. The cacophony in no way suffers as the group goes through all the Flipper anthems: "Love Canal," "Ha Ha Ha," etc. Guitar noise and bass thunder are rarely used as effectively as on this classic Flipper evening.

-TOM TEARAWAY



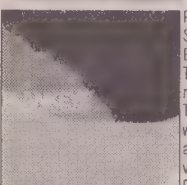
VARIOUS ARTISTS
I AM VENGEANCE
METEOR CITY RECORDS
 A soundtrack laden with stoner and doom rock seems too good to be true, especially given the current climate of generic movie soundtracks. But rejoice, horned hand signers, as Richard Anasky's first feature film melds the newest combo sensation since Reese's Peanut Butter Cups, stoner rock and cult horror filmmaking. Threaded around the script to the movie of the same name, some heavyweights in the doom rock genre come and play for Anasky's project, like sHeavy ("Sea Of Tomorrow") and Las Cruces ("In My Sadness"). So what if the majority of the bands sound like Ozzy fronting Soundgarden circa 1993? They all rock. And they fit the bill when it comes to the movie, with their dirgy, dank feel. And they all rock! If the soundtrack is any indication, this is gonna be one mother of a flick. And a rocking soundtrack to boot. Throw away that tepid M2 soundtrack and pick up the real deal. (www.meterocity.com)

-Mike SOS



THE INVISIBLE MEN
COME GET SOME
DIONYSUS RECORDS
 "Come Get Some" is 12 cuts of '60s, garagey rock a la The Overcoat, et al. What did you expect from Dionysus, trance? It's trashy, it's down and dirty, and it's really good. All but one of the songs clock in at under three minutes and all are winners, though none stand out as better than the others (but that's what you want when you buy albums, isn't it?).

-J.H.V.



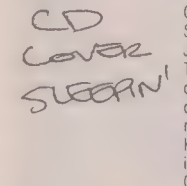
PLANKEYE
STRANGE EXCHANGE
BEC RECORDINGS
 This is a straight-up emo record, no matter what anyone tells you. It's got all the hallmarks - the open, loose song structure, the meandering pace, the soothing melodies. The only songs with any get-up-and-go are "This Is" and "The Meaning of It All", which are rather Weezer-esque. Some of the tunes are really very lovely, like "Remind" and "My Daughter", and I especially liked those tracks that included guitarist and vocalist Eric Balmer's wife, Beth, on keyboards and violin. The other musicians in Plankeye are Luis Garcia on vocals and bass, Kevin Pousch on guitar and Louie Ruiz on drums. STRANGE EXCHANGE definitely has that ethereal quality that pervades most of the releases on the Blue Velvet label, so if you like the Lassie Foundation and other Blue Velvet bands, you'll most likely enjoy this.

-TEKOLOTE



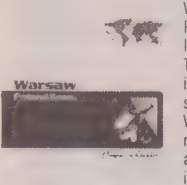
ALL WOUND UP
HERO
TOOTH AND NAIL RECORDS
 Leave it to T & N to dig up yet another excellent punk quartet for their burgeoning label. Hailing from Western Washington, All Wound Up has toured with MxPx, Dogwood, and Slick Shoes to prepare for the release of their first full-length CD. Excellent production values and fast, listenable melodies make this debut sparkle. Though the lyrics are mostly about relationships and struggling with life's problems, there's no gloom and doom here. There are eight pictures of the band on the CD sleeve and in seven of them the guys are smiling. The upbeat outlook comes through loud and clear in such memorable tunes as the melodic "Bittersweet", about missing someone's smile, the pounding anthem "100% or Nothing" that opens the album, and the title track "Hero", which sounds like a musical visit to a psychiatrist. It's refreshing to hear a band that deals with problems as opposed to being overwhelmed by them. With natural talent and a built-in appeal for skaters and pop/punk fans, All Wound Up shouldn't have any problems at all.

-DUG



OWLS
S/T
JADE TREE RECORDS
 The four members of the Chicago-based Owls have been playing together in different combinations since 1989. For this release, the band "... allowed the songs to elucidate themselves with Owls' hands and mouth as vehicles for their fun." Hmmm. The result isn't impressive. In fact, the meandering, lo-fi tuneage here is just awful. Tim Kinsella's vocals are weak and faltering. Song titles are precious beyond belief - "Life in the Hair Salon-Themed Bar on the Island" and "I Want the Blindingly Cute to Confide in Me". Try as I might, I truly cannot find anything good to say about this disc.

-TEKOLOTE



WARSAW
PIMPIN' ON CRUTCHES
INVISIBLE MASS RECORDS
 There are a handful of working ska bands in this country who make their living touring constantly and playing to their modest developed followings. They play original songs and release albums every year or two and seem content doing their thing. Warsaw is one of these bands. "Pimpin' on Crutches" is the fifth official full-length release from this Arizona ska staple (fellow Arizonans Kongo Shock having been another one of the aforementioned bands) and it is their best yet. The songwriting has improved tremendously and every cut is hooky and the tunes swing from reggae to rap to rocking while maintaining the overall ska undertones. Make no mistake- this is no insipid ska-core; it's the lying under palm trees smoking weed vibe, so enjoy it and see them when they come to your town.

-J.H.V.



SPACER
THE BEAMER
PUSSYFOOT RECORDS
 I don't know that much about techno, but I know what I like, and this disc was okay. I liked the fact that the beats weren't that fast (those fast beats make me want to pull my fingernails out). Several of the tracks also included vocals and real instruments, things that I prefer in my techno. Favorite tracks were "Smile", because of the vocals and "The Beamer", which had some odd noises in it. The rest of it was a little too mellow and jazz-influenced for my tastes. Only for techno types who are into laid back stuff.

-TEKOLOTE

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SAY BABY
DO YOU
WANNA
LAY DOWN
WITH
ME?

1976

1976

SELF RELEASED

This five-song demo from the Silverlake trio, 1976, is a driving rock throwback that might well have been recorded by a band from the seventies. With their cross-cultural lineup and stylish good looks, the band has been the buzz of the LA club scene of late. Their brilliant send-up of the Suicidal Tendencies, "Nachos", with the chorus "All I wanted was some motherfucking nachos!", is sure to be a crowd-pleaser. 1976 even pulls out some flower-power psychedelia with the melodic "100 Miles". It remains to be seen if their music will mature or continue to capture the retro rock style.

As for now though, with a stage show that is known to end up in equipment-smashing mayhem, they have a very bright future.

-DUG



GARLAND BUCKEY
MORE SEAS THAN BEFORE
HELLO RECORDS

The strangely dated sound of this Lexington, Kentucky trio makes for a sound like Mott the Hoople and The Naughty Sweeties. With staccato drumming and lots of loud disjointed guitar riffs, the band appears to be reaching for an obscure new genre. The abrupt breaks and esoteric vocals would make this seem like a stoner band, but some of the tunes come in at under two minutes with a bit of a punk flair. The recording is clean, the album art is spacey, and if nothing else, this is a bizarrely creative band.

-DUG



CANDIRIA
300 PERCENT DENSITY
CENTURY MEDIA

Candiria is beyond musical comparison and isn't even in the realm of regular bands. These Brooklyn boys are arguably the most talented and quite possibly the most eclectic outfit on the circuit today, and their genre hopping within songs continues to puzzle and bedazzle the listener. On their latest 11 track outing, their progressive metal, free form jazz, NY hardcore roots and hip hop abilities once again take form and shine heads and shoulders above anything else out there. Yes, they are that damn good.

Even if at times it becomes difficult to comprehend their avant garde assault, one thing remains perfectly clear: Candiria is an untouchable commodity that is leading the new musical revolution. Ask Rolling Stone, The New York Times or anyone in the NYC area. Essential for anyone that loves a musical challenge. (www.centurymedia.com)

-Mike SOS



DAVID MEAD
MINE AND YOURS
RCA RECORDS

David Mead sings the kind of songs you wish you could write yourself. With the follow-up to his well-regarded first album, "The Luxury of Time", Mead has taken up the torch of the mellow, contemplative songwriter. He weaves his musical tales of love and surrender with refreshing honesty and clean, memorable melodies. It would be easy to confuse David M. with the other David M, and The Dave Mathews Band. His soft and often introspective vocals take the listener on a heartfelt journey of discovery. This definitely is not the CD to listen to when friends come over and you're going out to party, that would be Linkin Park. This is the CD to listen to when you're home

alone, stuck in a depressing freeway jam, or burning candles and incense late at night with a significant other.

-DUG



TRIBAL LUST AND THE HORNY NATIVES
56 TIMES IN 81 SECONDS
EL POCHO LOCO RECORDS

Riverside's own comic funk band Tribal Lust has been chewing up the live local scene of late. With their new release they've picked up the outlandish gauntlet once carried by Zappa, Flo and Eddie, and Screamin' Jay Hawkins. Tribal Lust's bluesy New Orleans vocals mesh perfectly with their sophisticated horn section and tight, hard rocking guitars. This is also a band that's not afraid to make political statements in the midst of their clever, and often hilarious songwriting. The CD is filled with songs like "This Land", echoing the plight of the Native Americans, "Thorazine", an ode to the king of gonzo Hunter S. Thompson, and the obligatory incest tune, "Inbreds". There's everything from Hispanic Oom-pah-pah melodies to blistering ska on this album. This CD is a classic for anybody who misses the humor and musical brilliance of Zappa.

-DUG



THE BRIEFS
HIT AFTER HIT
DIRTNAP RECORDS

The Briefs seem to be caught in some kind of weird 1982 time capsule, as their 13 track disc could have easily fit somewhere in between The Cars, The Knack ("Rotten Love") and The Clash ("New Case"). This nerdy quartet take the edge of Devo and mix it with the geekiness of Weezer to create their punkish poppy audio ("Where Did He Go?"). Fat free and hook laden, this Seattle outfit understands the whole skinny tie movement a little too convincingly to be from the year 2000, but to their credit, they manage to sneak in some pogo style Ramones action for color. If old school pop punk is your bag, these guys should fill your senses just as well as John Denver did for your folks. (www.thebriefs.com)

-Mike SOS

DO YOU
WANNA
LAY
DOWN
BY MY
SIDE?

THE HELLBILLYS
BLOOD TRILOGY, VOL. 1
F.O.A.D. RECORDS

The Hellbillys's slicked-back hair, doghouse bass and large-bodied guitar may prepare one for rockabilly, but this is among the most extreme of psychobilly records. They take their diabolical theme and sound closer to the Misfits and G.B.H. than The Stray Cats. So, it comes as no surprise that the two covers on this 'faster and louder' album come from The Misfits ("All Murder All Guts All Fun") and English proto-punk Richard Hell ("Blank Generation").

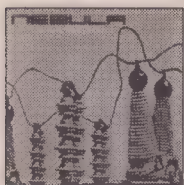
-TOM TEARAWAY



DOWNWAY
NEVER BE CLEVER AGAIN
TWO-O-SIX RECORDS

Blazing, tinnily-recorded, anthemic hardcore that honestly isn't all that bad. On the surface, there is nothing to separate Downway from the thousands of other bands doing the same thing, except that Downway does it so well. Largely, all the parts work and work well together and the vocals aren't odious. At fourteen songs, "Never Be Clever Again" does get a little monotonous, but that's only to be expected. Let's hope the next record is shorter and even better.

-J.H.V.



**NEBULA
CHARGED
SUB POP RECORDS**

Perennial stoner rock superstars Nebula return with their latest 10 track offering, which picks up right where TO THE CENTER left off. This amalgamation of Sabbath's bottom end with punk rock's credos and slabs of adrenaline filled rock ("Giant") make CHARGED an aptly named album. Borrowing dynamics from nearly four decades of rock, Nebula's motive to rock you all night long remains in focus and the band waxes from its enviable mission to kick your ass hard and fast ("Ignition"). Not as brooding as Kyuss, nor as sunny as Fu Manchu, Nebula carve themselves a distinct niche in the stoner rock family tree with the help of super indie producer John Agnello. Kind of bluesy and plenty heavy ("Shaker"), Nebula's latest is not only the perfect soundtrack for a night at the go-go bar, but it's determined to whisk you away into an altered state. Fight it and be damned. (www.nebulamusic.com)

-Mike SOS



**BUTTERFLY JONES
NAPALM SPRINGS
VANGUARD RECORDS**

Butterfly Jones bases its smart, swinging power pop on psychedelic rock and soul. The soul of this project is Dada guitarist Michael Gurley and drummer Phil Leavitt. In an era where melody is subsumed by teen-nasal vocals and distorted guitars, Butterfly Jones opts for hooks and harmonies; well-crafted songs. Their catchy pop tracks are also populated with guest appearances by keyboardist Mark De Gli Antoni (Soul Coughing), vocalist Julie Ritter (Mary's Danish) and bassist M

-TOM TEARAWAY

**SEAN CROGHAN
FROM BURNT ORANGE TO MIDNIGHT BLUE
IN MUSIC WE TRUST RECORDS**

Sean Croghan, ex-frontman for Northwestern indie bands Crackerbash and Jr. High, has released a solo CD chock full of despair, angst, and slightly nasally vocals. From Burnt Orange To Midnight Blue, he captures a nice gloomy feel with its' sparse piano tunes and restrained acoustic melodies. The CD looks artsy as hell, but Croghan's taste for obscure lyrics often pushes the tunes over the limit of poetic license. On the tune "John McConnell's Ghost" he utters the plaintive chorus, "Fate is a fucker with tear-stained eyes..." That might not be so bad on face value, but when you consider his use of fuck, or fucker, or bastard in nearly every song, much of the effect is lost. There are some truly beautiful tunes on this CD, such as the spare "Space Room", which is just Croghan and a piano. It's not all acoustic pieces though, as he turns up the volume and the tempo on the raucous "It's Gonna Be Alright". This is a good CD, though some more sensible lyrics would do wonders on these songs.

-DUG

SAY
BABY?

**LIMITPOINT
IT ALL TAKES TIME
LIMITPOINT RECORDS**

This Pasadena-based punk/pop trio has taken up the standard of failed relationships, heartache, and emotional turmoil in their self-released, solo CD. While powering their way through some tight punk melodies, the boys find time to talk about girls, going out with girls, staying home with girls, and why girls should go for them. The CD liner notes consist of some emotional drawings of couples in the throws of Cupid's fickle spell and some nice black and white photos of the guys in the band. This is a band with some serious talent along the lines of a more melodic Blink 182 or Reel Big

Fish. The songs are well-written, produced nicely, and full of good musicianship. Clearly this is a band that doesn't need any gimmicks. Of course this also begs the question of why guys play music in the first place. Is the goal of playing music to make money, make art, or meet chicks? Though this album is perfectly capable of becoming a popular hit and the songs are creative, I'd stake a bundle on the last goal. These guys will meet tons of chicks.

-DUG

B-B-B-
B-B-B-
BABY!

**JIMMI RIGG
HYDRANTS AHEAD
NEXT ERA RECORDS**

The debut EP from this Orange County-based quartet is a clever mix of punk styles, somewhat reminiscent of The Dead Milkmen. The title for the CD comes from the night the band won a local battle of the bands contest and proceeded to back over a fire hydrant as they were leaving the set. With six songs and three of them under two minutes forty, the EP gives a good overview of Jimmi Rigg's strengths. Their furiously paced tunes bristle with catchy melodies and excellent vocals. The hard-edged "How You Live" is a brilliant piece of power punk showcasing some fine guitar work, while

the opening tune, "Knock Me Down" is a frenetic little rocker with the type of commercial appeal that every band wants on their dayview. Their label, Next Era Records, has gone the extra mile and put together a very high quality jewel case and sleeve for the EP. "Hydrants Ahead" is a good start for this band and a sure promise of better things to come.

-DUG



**ALL WOUND UP
HERO
TOOTH AND NAIL RECORDS**

Leave it to T & N to dig up yet another excellent punk quartet for their burgeoning label. Hailing from Western Washington, All Wound Up has toured with MxPx, Dogwood, and Slick Shoes to prepare for the release of their first full-length CD. Excellent production values and fast, listenable melodies make this debut sparkle. Though the lyrics are mostly about relationships and struggling with life's problems, there's no gloom and doom here. There are eight pictures of the band on the CD sleeve and in seven of them the guys are smiling. The upbeat outlook comes through

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-DUG

DO YOU
WANNA
LAYDOWN
WITH
ME?

**CELEBRITY ROAST
THEY MISUNDERSTOOD THE KNIFE
CREEP RECORDS**

The debut CD of Albany, NY's hardcore thrashers, Celebrity Roast, is an exercise in fast and furious futility. Including members of The Disenchanted and Hail Mary, the band was destined to play speed punk. While many of the cuts have a loud and sloppy appeal, the vocals are weak when the lead singer isn't being backed up by a shout-out chorus. The tunes are true combat mosh songs though, with most titles clocking in at one or two minutes. For those not too particular about hearing the lyrics or humming melodies, this is pretty good hardcore punk. Look for them on tour throughout

the year wherever bodies like to slam.

-DUG

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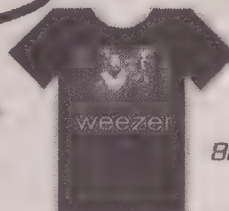


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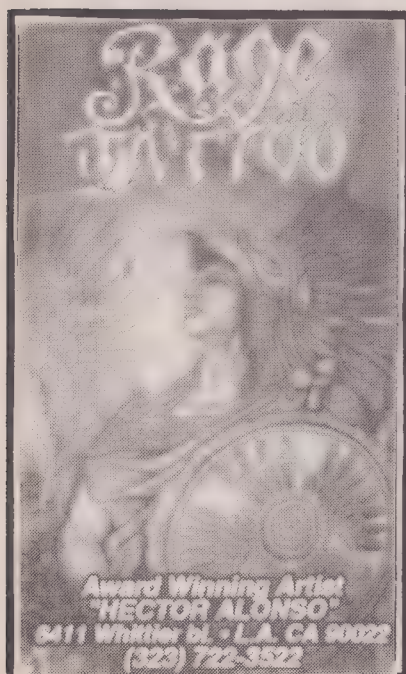
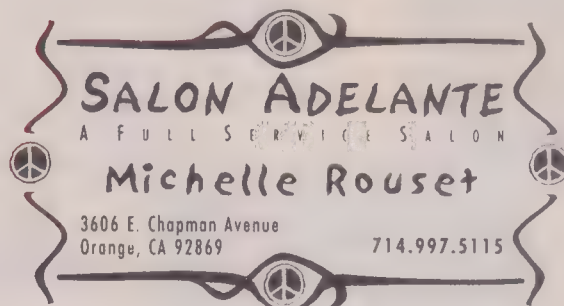
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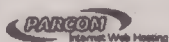
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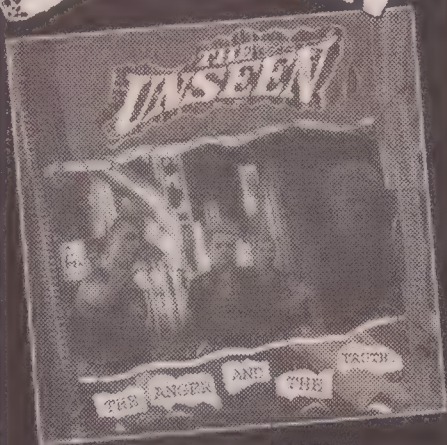
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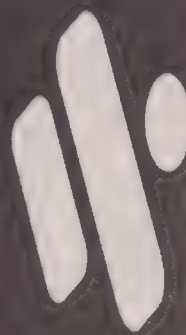
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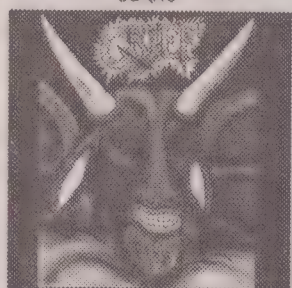
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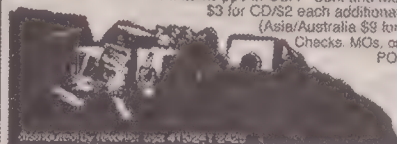
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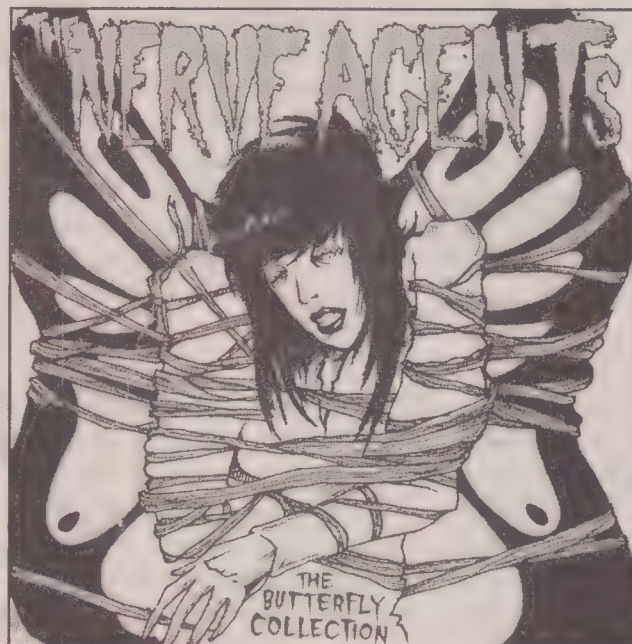


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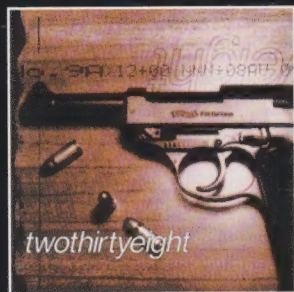
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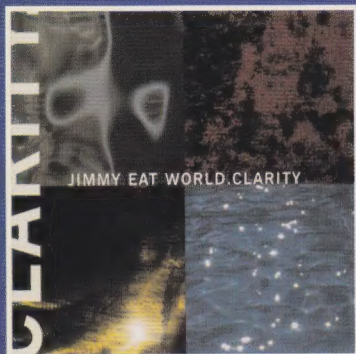
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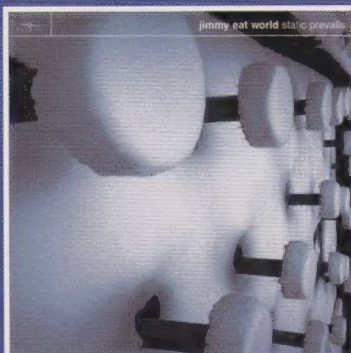


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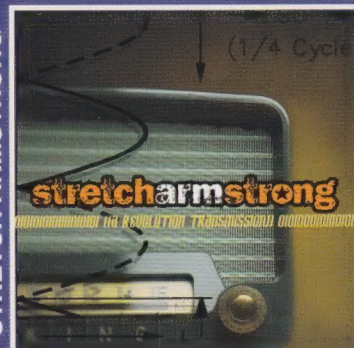
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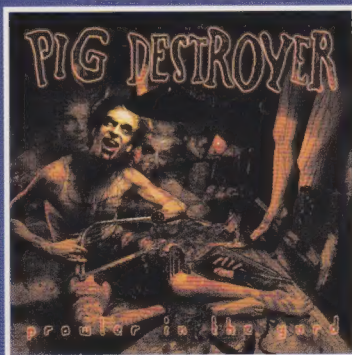
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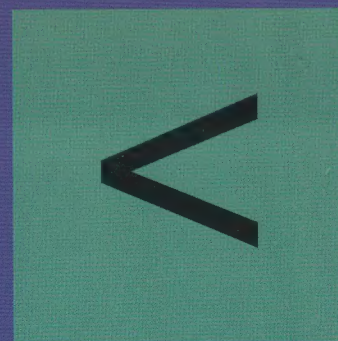
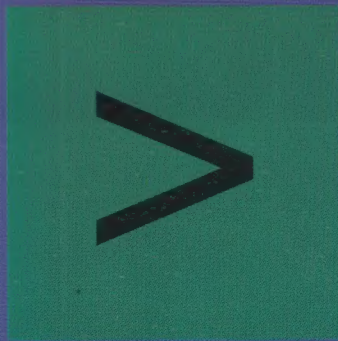
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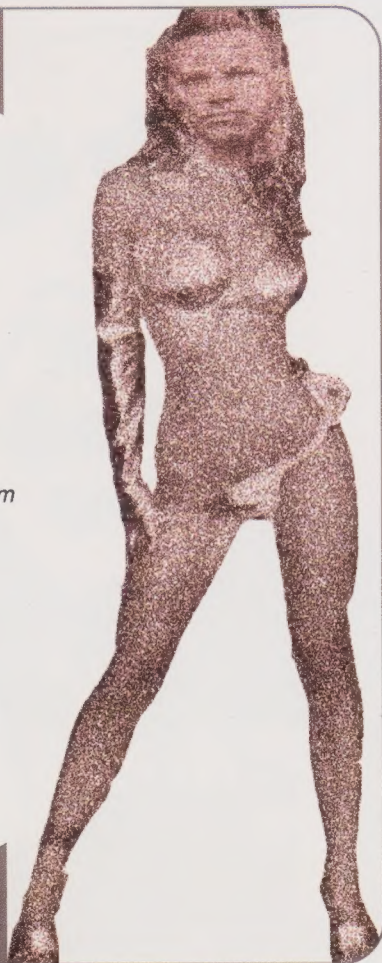
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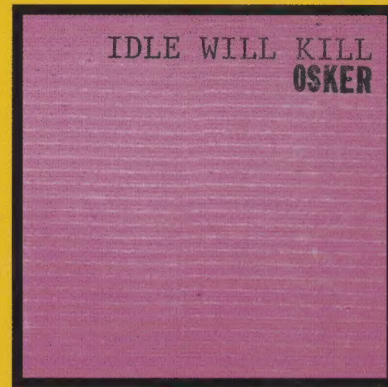
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